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JANUARY 1949

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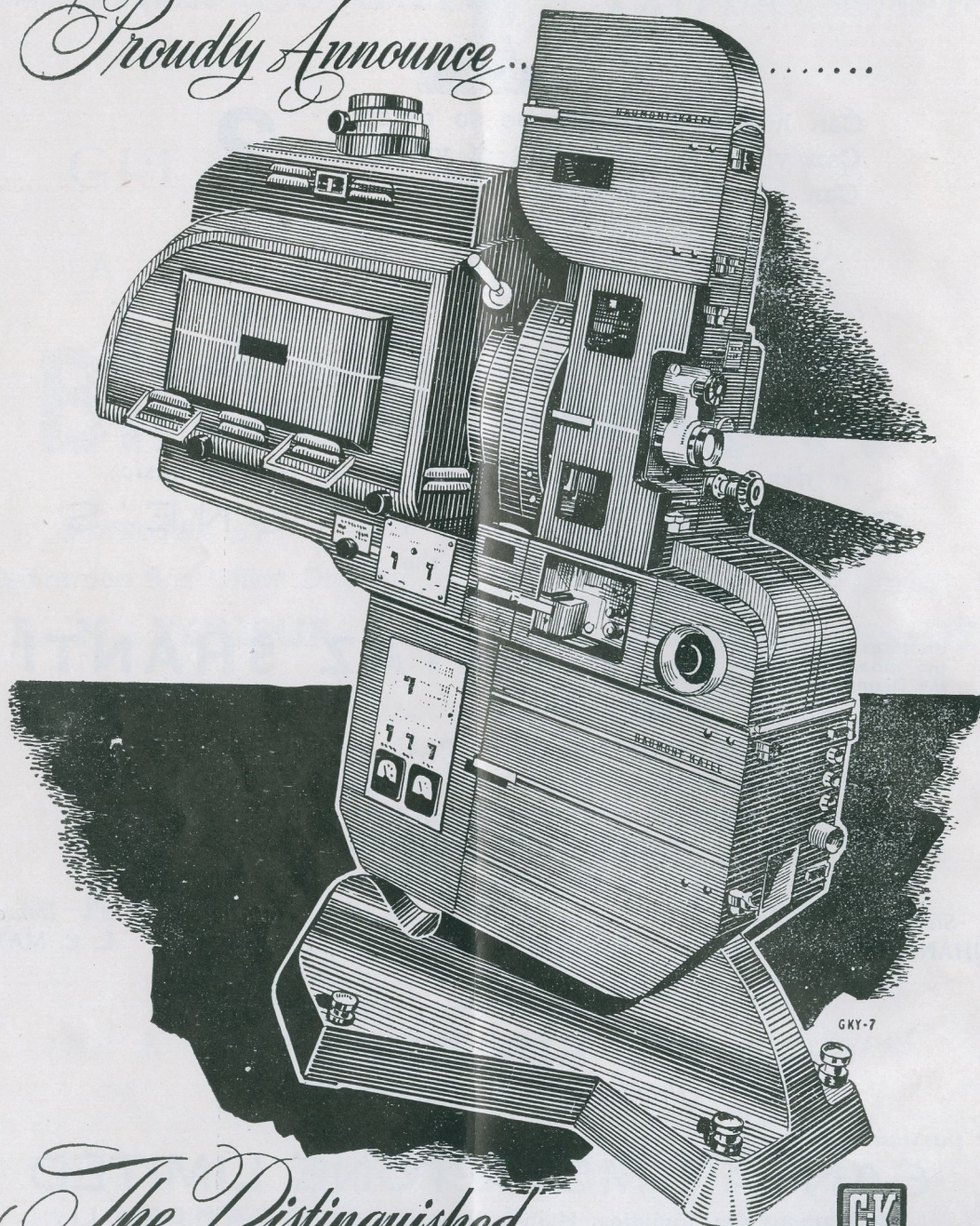
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Vol. XV.

JANUARY 1949

No. 1.

National Suicide !

Our freedom has already been turned into a license by the film producers who are exploiting our people's patriotism with an obviously mercenary and vicious design by producing pictures like "1857", "Mandir", "Shaheed", "Bapu Ne Kaha Tha", "Ahimsa", "Sabyasachi", "Azadi ke Rahpar", "Chandrashekhar", "Anjanagarh", "Hua Savera" etc.

Some of the new ones which are already scheduled for production in the near future are: "Samadhi", the story of the I. N. A. by Filmistan Ltd., "Subash Chandra Bose" by Sheela Pictures, "Jhansi ki Rani" by Saurashtra Pictures, "Apna Desh" by Rajkamal Pictures, "Message of Mahatma Gandhi" by Filmindia Ltd. etc.

Even the most gullible mind cannot accuse the film producers of any patriotic motive in producing such pictures. A community of people who have poisoned millions every day through 35 years of their shameful existence cannot suddenly be suspected of patriotism. These producers are merely trying to cash their opportunity by riding on the present wave of patriotism of our people in their early flush of freedom.

People are flocking in their millions to see these pictures and quite a few of these pictures have proved big box-office hits. And that is precisely where the danger of these so-called patriotic pictures lies—in their mass popularity.

Some of these pictures have extremely dangerous sequences which vividly portray train thefts, blowing up bridges, underground plotting, arson, loot, shooting, dislocation of communications and a general spirit of rebellion against law and order—and all these under the patent excuse of fighting for the freedom of our country and with the general label of the 1942 rebellion.

True, all this and more had to be done to fight the British who kept us as slaves under their imperial boot for two centuries.

But now with our freedom achieved, how would these pictures re-act on a free people? This question must be seriously answered by our patriots and politicians who have undertaken to lead the destinies of our people.

In the light of our present freedom what were once bold acts of rebellion against a foreign ruler now look like just so many anti-social crimes. The mass mind does not look at these crime-laden sequences in these so-

called patriotic pictures with the discerning eye of a scholar of history to realize that deeds of patriotism during our struggle of freedom would now be construed as acts of sedition in a free country. To the masses these pictures provide merely a school for anti-social crimes against the people and the State.

The 1942 rebellion or revolution, whatever the Socialists choose to call it, was confined to a few provinces and millions all over the country did not know the grim details of the bold deeds of our misguided patriots during those days due to the strict censorship of news by the British rulers.

But now our motion pictures are not only screaming about them musically in the most distant villages in India but also showing the millions the detailed technique of train thefts, revolver shootings, blowing up bridges, wrecking communications and general sabotage—precisely the training which the Communists of the country want to give to our masses to prepare them for a bloody revolution in our country.

This is exactly how these so-called "patriotic" pictures are likely to affect our country ultimately, considering that motion pictures appeal to the eyes, the ears and the hearts of the people and as such become the most powerful means of propaganda.

With Jayaprakash Narayan recently declaring in Ahmedabad, "There can be only armed rebellion where civil liberties are suppressed. The Socialist Party of India is still following the principle of non-violence but non-violence is not possible for all. Even Mahatma Gandhi preferred violence to cowardice"; with labour in general rebellion threatening constantly all-paralyzing strikes; with famine stalking the land due to floods, cyclones, droughts and shortage of food and cloth; with the spiral of living prices constantly shooting higher and higher; with blackmarketeers digging millions out of empty stomachs; with nepotism and favouritism in official ranks; with ugly red-tapism and clumsy white-capism strangling efficiency; with power-crazy politicians flying at each other's throats; with bribery and corruption rampant in the public services; with Socialists on the war-path and Communists quietly sowing seeds of revolution; with the Congress ministers found incapable of anything but tree-planting and tall talking; with millions of now-tamed snakes waiting to throw off the lid at the first call to the "faithful" from our new neigh-

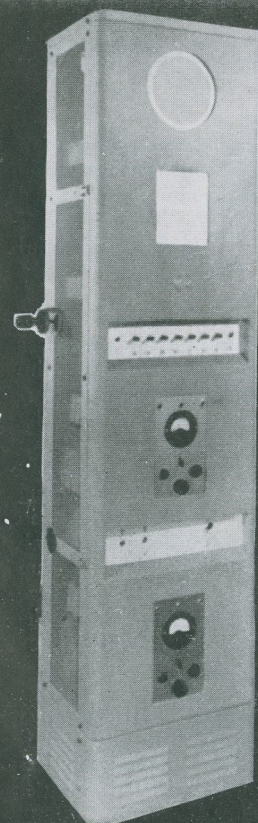
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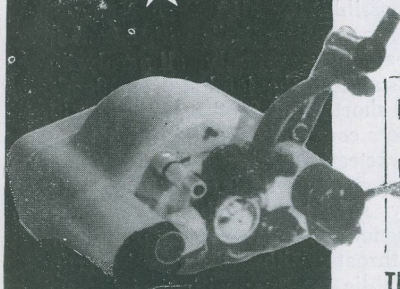


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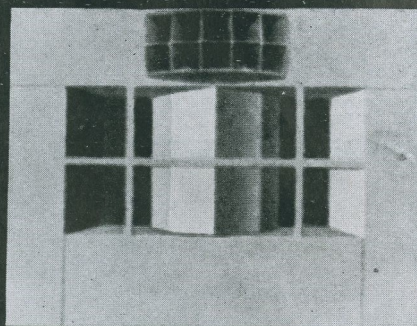
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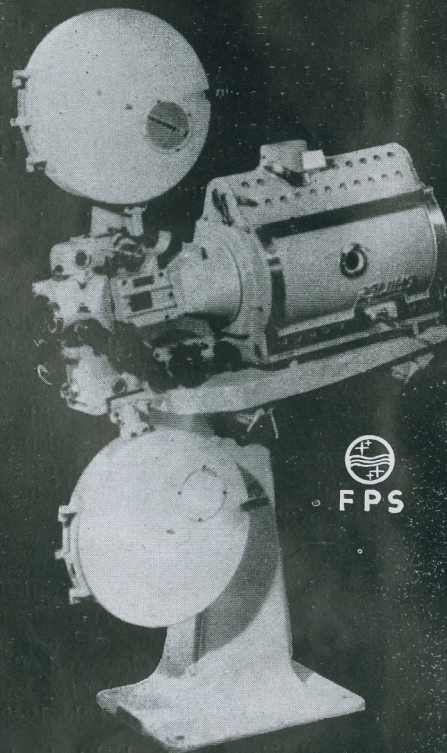
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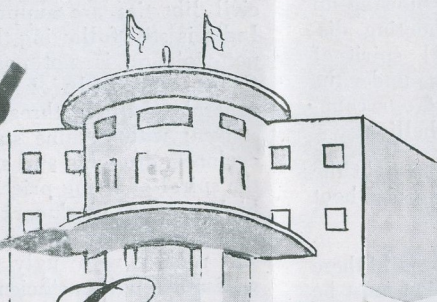
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Ever young and charming, Durga Khote gives one more memorable performance in "Singhar", a social theme directed by J. K. Nanda.

hours; with hunger and nudeness tantalizing millions; with disease and pestilence making even death a friendly visitor, the cup of our patience is almost drained to the dregs.

In this willing and fertile soil of tragic expectations, motion pictures with themes of past rebellions will only serve to add more fuel to the fire and succeed in bringing disorder and revolution nearer.

These so-called "patriotic" pictures, with their inflammable load of loot, arson, sabotage and rebellion against law and order in the State, will set fire to our freedom one day due to their very popularity among the masses.

If our patriots and politicians lack the vision to see this grim picture of the future, let them retire and give place to others with better statesmanship and pretensions to lead the country.

Our cradle of freedom is still too young and flimsy and if it is rocked with the vehemence of a red revolution in its infancy, our freedom baby will die before it learns even to walk. And to this national suicide, these so-called "patriotic" motion pictures will make probably the greatest contribution—because these pictures will carry the message of a violent revolution to the masses quicker and more effectively than any politician can ever do.

Our national censors must remember, if they at all realize the basic fact that peace is the primary essential to build a new nation, that a history of the past, however truthfully told, often becomes a dangerous incentive for the present and therefore it is necessary for the censors to move with the times and contribute all their sincere effort to maintain peace at any cost. Any cost, mind you!

Let not our government be misled by the sham patriotism of our film producers. These mercenary people are out only to exploit the patriotism of the people to make more money for themselves. They have never suffered from any decency, honesty, sincerity or patriotism and Chandulal Shah, the president of the film producers, himself admits it in the following words: "I am not ashamed of our weaknesses. I am proud of them. We have produced pictures of which people are ashamed. But why? We wanted to please the public and earn money from them."

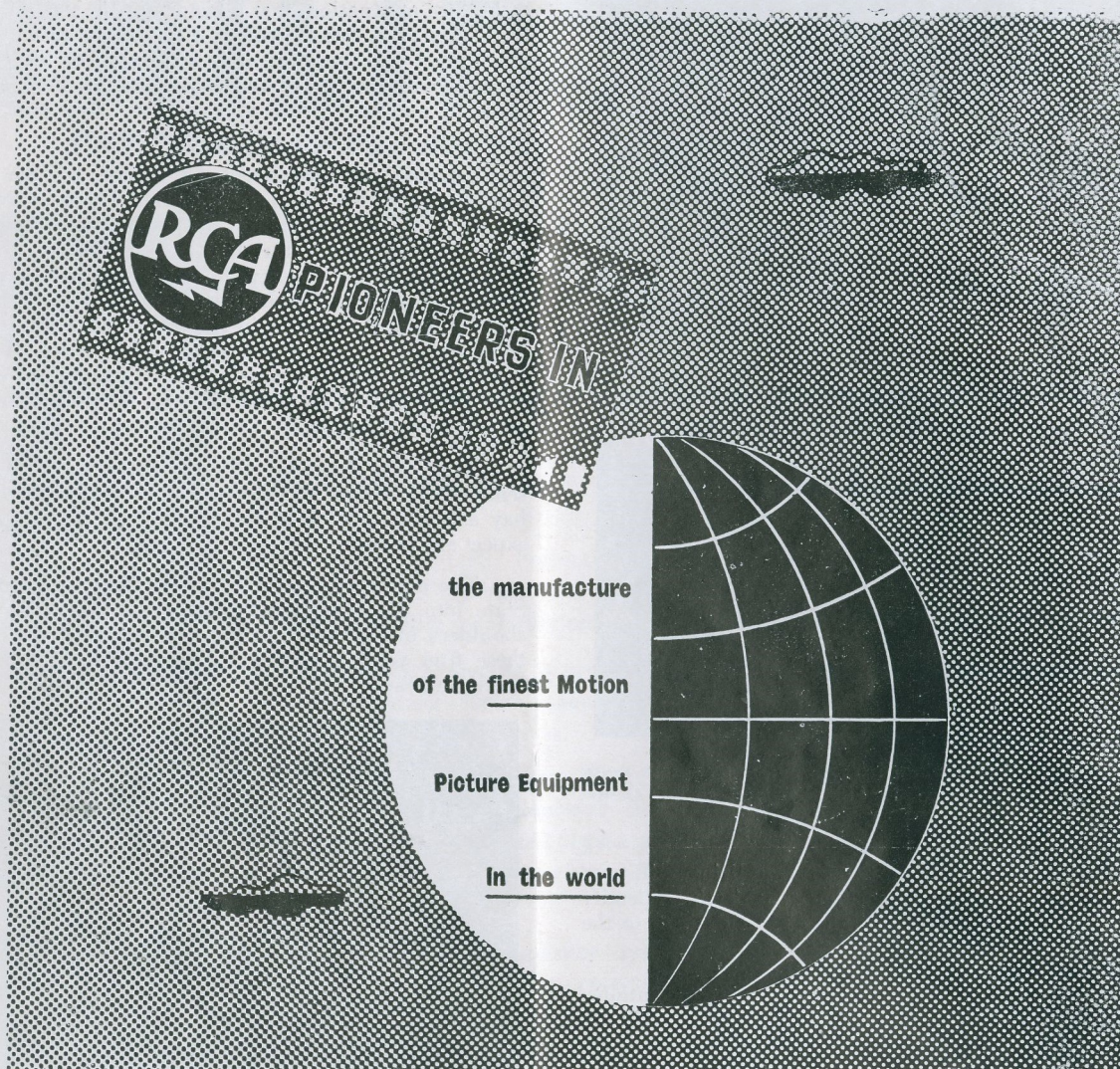
After this shameful official confession in the presence of the Home Minister to the Government of Bombay and 2500 people of the film industry, it is futile to expect any decency from film producers.

The entire responsibility of nursing our young free State into a powerful nation thus falls heavily on the shoulders of patriots and politicians. Will they allow these film vandals to run riot and bring disorder and rebellion nearer?



Here is Kishore Sahu's idea of romance with Ramola in "Sawan Aya Re" a social theme, produced and directed by him.

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Bombay Calling



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A SHAMEFUL FIASCO!

On the 26th of November the Indian film industry lost another golden opportunity of presenting its numerous grievances to the Government of Bombay when Home Minister Morarji R. Desai courteously responded to the invitation of seven trade associations and spoke sweetly to an anxious crowd of 2500 film people.

The entire show was monopolized by Chandulal Shah of Ranjit who, it seems, was appointed the sole spokesman for all the seven trade associations not counting, of course, the Workers' Union.

It would have been proper for Chandulal Shah to have prepared a written speech on such an occasion incorporating the various trade difficulties of the different associations and placed them before the Home Minister. That is the way the best of trade organizations in the world meet Government officials and get their problems solved.

True to his unreasonable obstinacy, for which Chandulal Shah has quite a reputation, he fancied himself to be a polished orator and made an extemporaneous speech in English which for its silly contents, idiotic confessions and bad English would be difficult to beat in another century perhaps.

Chandulal unblushingly admitted all that "film-india" has been writing about the film producers during the last 15 years. In saying: "I admit that there are defects in the industry. I admit that we have our own weaknesses and yet I am not ashamed of the weaknesses but I am proud of them," Chandulal betrayed the entire film family who had expected him to present a different picture to the Government.

With a brazenness that surprised the Home Minister, Chandulal said, "We admit that in entertaining people we have gone below a certain standard. We have produced pictures of which people are ashamed. But why? We wanted to please the public and earn money from them."

After this sad confession, made by Chandulal on behalf of seven trade associations and the entire Indian film industry, the film people can no longer claim to have had anything to do with art or higher ideals of life during the last 35 years.

Continuing the music of his own voice, Chandulal stated further: "Of course, I admit that entertainment must be clean and wholesome. (Probably a concession to the guest of the day). But there are still dozens of bad pictures to come because they were made in old days." Dozens, mind you!

Calling Minister Morarji a "Sadhu" and a "Yogi" and a man of high principles, Chandulal gave expression to a frantic appeal: "But because you are like that you need not be harsh with us. We like to enjoy life and

need colour for it. Let us have music, colour and gaiety". Did he by any chance mean wine, women and race horses?

It was a disgraceful speech which Chandulal gave from the view point of the industry and though he confessed quite a few truthful things about the industry in support of what "filmindia" has been writing for years, Chandulal as the sole representative of seven trade associations ought not to have stabbed his people in the back in this filthy manner and before a representative of the Government.

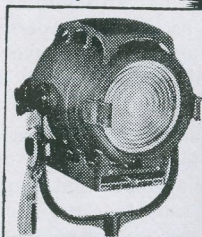
To make matters more ridiculous Chandulal Shah ended by taking a solemn oath on behalf of the seven trade associations: "that from this day onwards the film industry stands to serve the nation to its last drop of blood and we give a solemn promise to you today that in thought, word and deed we will follow you and look upon you as our guide and guardian."

After this ridiculous show by Chandulal, a less polite person than Minister Morarji would have walked

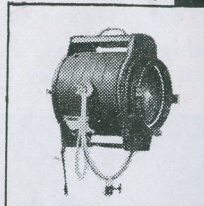


Rehana, the heart-throb of millions, stars in "Parda", a social story produced by K. Pictures.

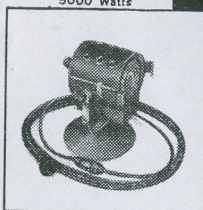
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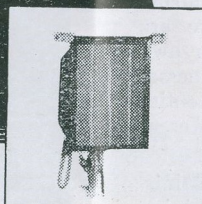
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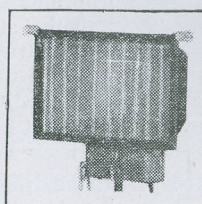
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out in disgust. Having learned his patience with fools in the Congress school of ethics, Minister Morarji wasted eloquent words of wisdom and advice for full 47 minutes on a crowd of film magnates who had already prostrated before him.

If we are to call these spineless imbeciles as film magnates, the definition of the word "magnate" must be radically changed.

EXAMPLE OF BROTHERHOOD !

Though Chandulal Shah did not have the guts to refer to the "Jugnu" incident, Minister Morarji admitted the mistake of the Censor Board in permitting the picture to run. He explained at length the routine of censoring pictures and reiterated his confidence in the present members of the Censor Board all the while reserving Government's privilege to interfere with the Board's decision if and when thought necessary in the interests of the public.

The Minister pulled up the producers sharply for their filthy work of poisoning the masses through bad films and explained to them in unmistakable terms the ethics of their work specially in its bad influence on the masses. He advised them not to speak ill of one another, not to foster unhealthy and immoral rivalry and to live in a loving industrial brotherhood.

As if to prove that this eloquent sermon of the Home Minister was like throwing pearls before swines, no sooner Minister Morarji left an ugly altercation took place between Chandulal Shah and Prithviraj Kapoor.

Accusing Prithviraj of insulting him in the presence of Minister Morarji, regarding the garland incident of Workers' Union, Chandulal gave full vent to his ugly temper and for a while changed the Ranjit Studio into a Bhendi Bazaar.

The more Prithviraj tried to explain the workers' point of view, in his usual extra polite and, of course, theatrical manner, the more Chandulal became furious and almost vomitted his lungs out with the hot epithets that flew from his mouth. He would not hear the workers' case and justification through Prithviraj's lips. It was a marvel how Prithviraj controlled his temper and his strong arm in the face of the hot lava of Chandulal's ugly temper falling all over him. We appreciate Prithvi's culture and self-control. He graces the khadi he wears.

Chandulal's Bhendi Bazaar-like exhibition of ugly temper against a guest invited by him to his own studio had no justification at all. As an elderly man of the world, with silver grey hair and representing seven trade associations on the day, Chandulal was expected to behave in a dignified, restrained and cultured manner whatever the provocation.

The workers had every right to garland their popular minister and after realizing his initial mistake in elbowing out the workers' representative, Chandulal ought to have shown some grace in accepting the popular resentment at his rebuff to the workers.

Chandulal had no business to give a disgusting performance with his assumed self-righteous indignation and insult a guest in his own studio. Prithviraj's public spirited nature and social service are too well-known to the people for Chandulal to run him down.

The least that Chandulal, as a gentleman and Hindu

host, owes to Prithviraj who was an invited guest, is a public apology which we shall willingly print in "film-india" as proof of Chandulal's inner good nature and sense of fair play and justice.

The ugly incident, however, proved conclusively how the Home Minister wasted his eloquent and beautiful words in giving a sermon on unity, brotherhood and what not.

We advise the Home Minister to read "filmindia" more carefully in future and not waste his energy on people who lack the primary sense of decency.

BLOOD SUCKING THEATRE OWNERS!

Theatre owners in India are not only squeezing out blackmarket premiums from film producers these days but are also sucking quite a good amount of our people's blood from film fans by breeding bugs and vermin in their theatre seats.

After two hundred years under the British boot the Indians seem to have lost all character and honesty which we ordinarily find in the citizen of many a free country. Even our long fought for freedom does not seem to have inspired our people to shed their anti-social ways of life and introduce some character and decency in their trades and professions.

Most of our theatre owners are notorious racketeers and they woefully lack that primary essential of good showmanship—respect for their patrons.

Taking a mean advantage of the general shortage of theatres and the increase in numbers of film audiences, these heartless racketeers unscrupulously exploit their patrons by taking almost a vindictive delight in providing the filmgoers not only with the most insanitary conditions in their theatres but also with seats full of bugs and vermin.

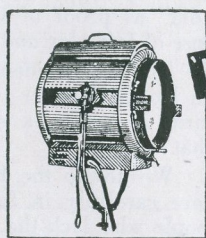
A three-hour show in one of our theatres is practically a three-month torture in which the filmgoer not only breathes in foul and damp air but also makes his bottom red and blue after three hours of vigorous scratching. The romance on the screen can hardly provide a rainbow of dreams to a person who has his finger nails constantly dug into his posterior and who shifts his weight every minute to suit the mood and whims of the bug and vermin.

No amount of lecturing on good showmanship can move these theatre scoundrels to improve theatre conditions for millions who see our motion pictures today. The only thing these bullet-proof heads can understand is law—ruthless and unmerciful law.

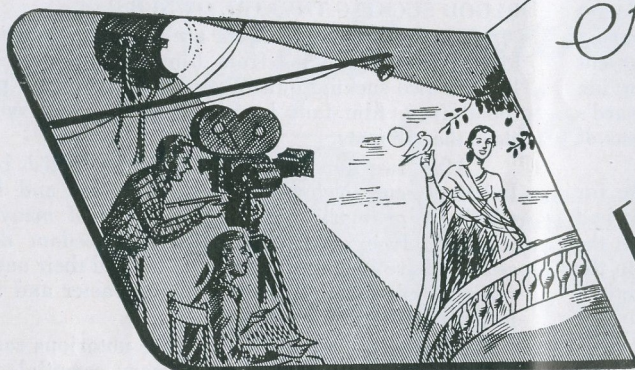
We therefore welcome the ultimatum issued by the Secunderabad military authorities to the local cinema owners to clean up their theatres of bugs, vermin and general insanitary conditions on pain of losing military patronage. If these theatre owners do not comply with these requisitions, their theatres will be placed out of bounds to the Indian Army personnel.

That is one thing we like about the military authorities. Their decisions are quick and decisive. They don't have to suffer from the red-tapism and the white-capism which distinguish our present civilian authorities.

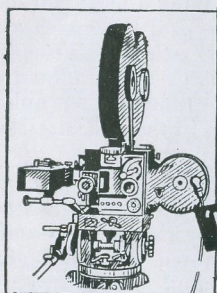
But in our opinion the present ultimatum issued by the Secunderabad military authorities is a mild measure. As most of these cinemas are in Secunderabad Cantonment area, they are directly under the local military ad-



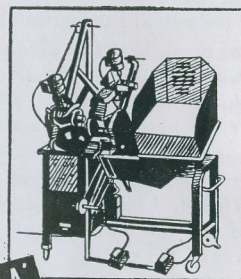
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ministration. If the military authorities had either suspended or withdrawn the licenses of these theatre owners, the bugs and vermin would have vanished within a day and general sanitary conditions would have improved within a week. Such an order would have proved beneficial also to the general public who give both their money and blood to these heartless racketeers.

The theatre owners in the country have made such huge blackmarket profits during the war and post-war years that they can easily spend lavish amounts to make their theatres more attractive to the filmgoers.

Instead of clamouring to build new theatres for more blackmarket profits and blaming the Government for imposing restrictions on building materials, wouldn't it be better showmanship to improve the present theatres and make them more acceptable to the people?

Is it necessary that in a free and democratic country every good thing should be done with the help of the law? Haven't the people themselves learnt to assume the responsibilities of a free people after 18 months of freedom?

BLACKMAILERS BLACKMAILED!

The strict censorship of films at present enforced by the Government of Bombay has given rise to a fresh crop of blackmailers among the so-called critics and journalists of the film trade. Blackmailing film critics are not a new entity, however. Such film critics are as old as our industry. In the good old days quite a few Muslim film critics, taking a dirty advantage of the religious fanaticism of the average Muslim, blackmailed a film producer if he produced a Muslim picture, however clean and harmless, by printing wall posters and pasting them in the streets of cities like Delhi, Calcutta and Bombay.

Quite a few film periodicals hired goondas and sent them to the cinemas to throw stones at the screen and scare the audience by creating an uproar. These tactics brought in rich returns because the producers invariably purchased these blackmailers by giving them long advertisement contracts and paying an extra cash price in addition.

For years this merry game between two types of professional blackmailers, the dirty-minded producers who envied the success of others and the ever-ready film critics who turned journalism into a handmaid for easy living, continued till the grant of Pakistan turned the Indian Muslims into a crowd of underground rabbits.

With our popular ministries determined to improve the quality and contents of our motion pictures by purging them of all anti-social elements, a new type of blackmail has come in vogue these days.

Taking advantage of the democratic procedure adopted by our ministries of looking into every little complaint from howsoever insignificant a source it comes, quite a few film periodicals and even film critics of prominent daily papers have started the old game of blackmailing the producers and the distributors of films.

We are told that after the ban on "Jugnu", proprietors of weekly film rags and agents of some film critics attached to daily papers have been threatening film producers with adverse comment on their films unless a price is paid for their silence. As much as ten

thousand rupees are reported to have been asked from one film distributor recently.

Though we have no sympathy at all with those film producers who virtually blackmail a whole nation by producing filthy pictures merely to make money, these dirty tactics of some journalists of the film industry are most disgusting. If the pen with its age-old traditions of learning and human enlightenment is going to be misused in this manner it is high time that the scoundrels who abuse their noble privilege of providing guidance to the world are given condign punishment. Those producers who submit themselves to such a dirty blackmail by paying its price to meet their immediate ends also deserve to be punished under the law for conspiring to commit an anti-social offence. It needs two for a blackmail and the one who agrees to be victimized is as responsible, morally and legally, as the one who blackmails.

The Government, however, are partly responsible for this new crop of blackmailers. Their present down to the ground democratic policy of taking notice of even irresponsible comments by all film rags directly encourages many scoundrels to blackmail the producers. The Government are expected to be more discriminate in giving their democratic ear to the shower of comments and complaints and thus save a lot of public time which can be better used for the good of our people. In a good government it is most essential to see who complains before the Government choose to waste their time.

Another way of stopping this scandalous blackmail is for the producers to report the matter to the police authorities and get the blackmailer arrested and tried in a court of law. The journalist enjoys no more privileges than the ordinary citizen and if he is found misusing his profession, he is as much liable in law as any other citizen.

The film is an important field of our national activity and the earlier we chase out scoundrels from this field the sooner will our new freedom mean a blessing to us. Till we do this we have no right even to be a free people.

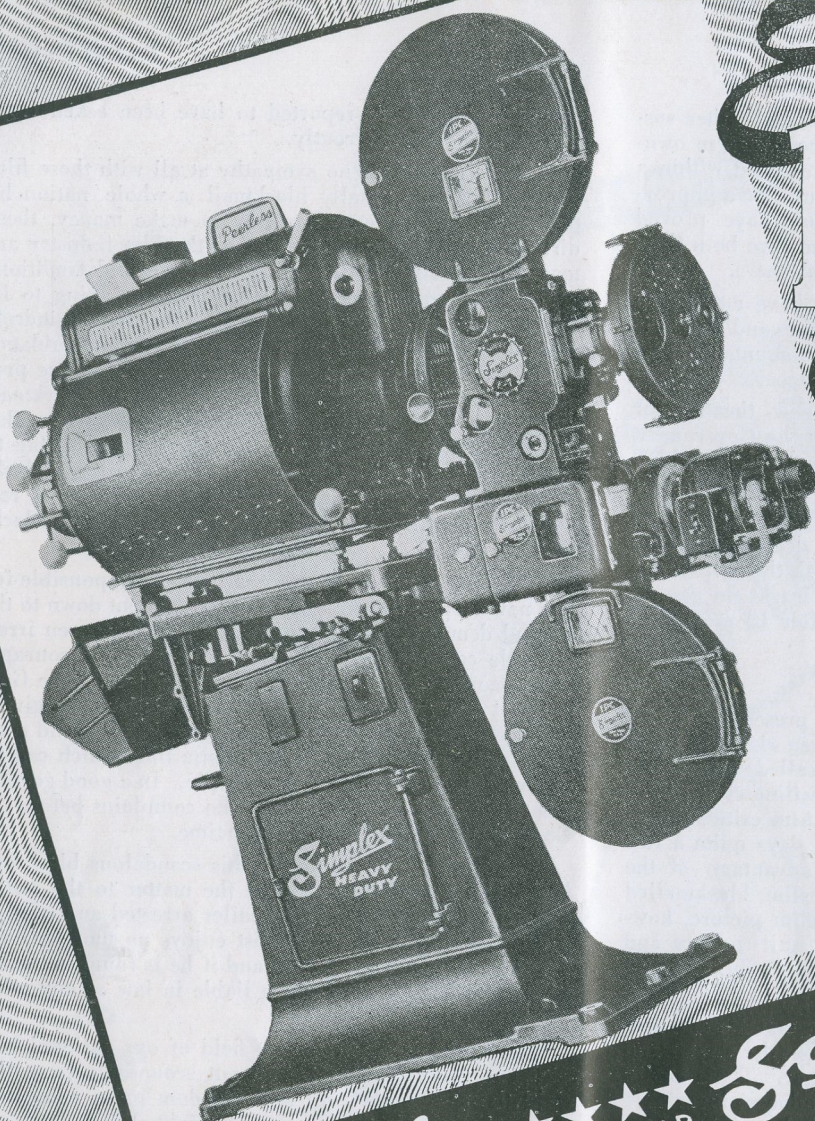
HOLLYWOOD IN JITTERS!

Mr. William Dieterle, one of the greatest film directors of the world, the man who gave us pictures like: "Emile Zola", "The Story of Louis Pasteur", "Juarez", "Blockade", "Hunchback of Notre Dame" etc., in a personal letter to Editor Patel, gives his latest impressions of Hollywood as under:

"The letter of your charming wife brought the good news that you have fully recovered and are back at your desk again. Congratulations! I do hope that you won't overdo it;—think of your health, only then will you be able to keep up the energy you need for the job ahead of you.

"FILMINDIA" seems to me a very sound voice in this world-wide confusion. It could very well be instrumental in building up India's motion picture industry to a more secure future than the one we face here in Hollywood. You were here and saw for yourself. In all the discussions with you I had the feeling that you were never fooled by the gigantic front-office buildings, the motion picture palaces, the enormous profits, the big salaries, and the glamorous life here in Hollywood.

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Well, it's only a few months since you left, and the unavoidable of which I spoke to you then, has happened: Hollywood is in jitters, the boom is over, and the depression is on its way. The studios are working on a very slow program;—one or two pictures, that's all.

"The cause for this debacle? There are, of course, all sorts of diagnoses:—'the people have no money—the radio—television, etc. etc.' To me the truth lies much deeper. You may remember that I had maintained in our discussions the opinion that the curse of American motion pictures lies in the system of mass production. When you have set up an organization for a yearly output of 300 to 500 pictures, then you are bound to insure that program by tying up all available talent of writers, directors, and actors. You are also bound to insure your investments with spending more and more money for your production and risking less and less in stories that are not of the experienced success type. Consequently the audience gets tired of seeing the same stories over and over again, with nothing changed but the background and the costumes.

"I had to do it myself for several studios, where successful stories were changed from 'boy-meets-girl' to 'girl-meets-boy' themes. It is as obvious as that, and yet everybody behaves as though something unforeseen and strange has happened.

"There was a time in the history of our earth when the big monstrous saurians were dying out. As I take it, they were too top heavy—their feet could not carry their enormous weight any more. That, in my opinion, is what is happening to the giant Hollywood. The future, I believe, belongs to smaller units, which are able to operate with fewer overhead expenses and can afford to risk any theme that has public appeal; in other words: the future belongs to men with pioneer spirit, men who dare!

"For such men there will no depression exist; for as long as men live, motion pictures will play an important part in human life; more than is anticipated today. And an industry with 90 to 100 million prospective customers should never be depressed. The answer is obvious."

YOU'LL HARDLY BELIEVE —

That the film producers called Minister Morarji Desai for an overdue confession of their sins of the past and have now sworn to follow him in thought, word and deed. But the Minister himself admitted being neither a "Sadhu" nor a "Yogi".

That in keeping with Chandulal's ideas of cheap dramatization, a "nankhatai" band blew a bugle and played a Ranjit tune as soon as the Home Minister arrived at the Ranjit Studios, escorted, of course, by Chuni Lall of Filmistan.

That Chuni Lall of Filmistan had a fresh rose in his buttonhole to plug the Minister's nose with its fragrance so that he may not smell the stink of the film producers. But Chuni Lall was not prepared for Chandulal getting jitters and vomiting.

That the only part Chuni Lall played in the proceedings is best summarized by him thus: "I escorted the Hon. Mr. Morarji R. Desai, Home Minister to the Government of Bombay and discussed a few things with the Hon. Minister in the car." After that feat Chandulal turned Chuni Lall into a dumbbell for two hours.



At Director William Dieterle's home in California! The Dieterles took a holiday to entertain their Indian friends. From left to right: Mrs. Dieterle, Mrs. Sushila Rani Patel, Mr. William Dieterle, Mrs. Tara Bell Bagai, and Miss Sheela Patel. Mr. Baburao Patel was the photographer.

Now, don't ask questions.

That Chuni Lall was not the only dumbbell of the day. There were five others and all got up at the whip crack of Chandulal and like trained circus animals did their turn of garlanding and sat back contentedly.

That though V. Shantaram's seat was not on the dais but with the other members of the Censor Board among the audience, he rushed to the dais to exhibit his new uniform of a Congress volunteer. That uniform did provide a background to Minister Morarji.

That all the proceedings of the day were sandwiched between the two national songs: "Jana Mana Gana" and "Vande Mataram". The producers played both to be on the safe side not knowing which Morarji likes more. The way they were sung, however, squeezed all the music out of them and they are now no longer suitable for the nation.

That the producers also prepared a painting of Gandhiji only for the occasion and the Ranjit artist who painted our old saint seemed to have forgotten Gandhiji's likeness completely. How do you expect a Ranjit artist to remember a man one year after his death?

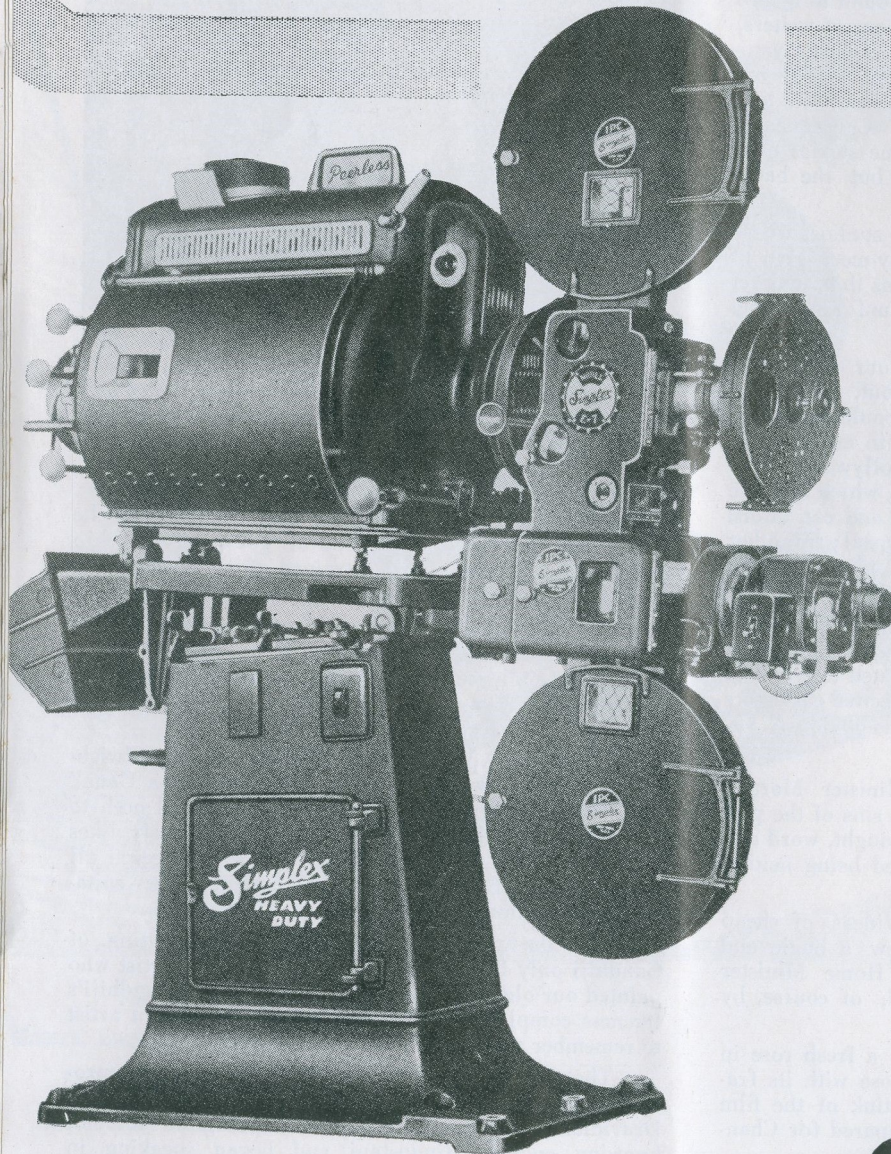
That Chandulal Shah who bragged about his producers teaching the Hindustani language even to the Dravidians of the South, himself apologized for not knowing enough Hindustani and began speaking in English. But we wonder who told Chandulal that he knows enough English, the way he said "Inglis" and expressed his 'plezar' in welcoming the Minister.

That due to his vast knowledge of English, Chandulal seems to have mistaken Minister Morarji for a minister of the church, the way Chandulal started con-

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fessing one sin after another. And thus the dais became a pulpit of shame for the film producers.

That quite a few old and worn out stars "graced" the occasion in response to Chandulal's invitation to meet the "Sadhu" and the "Yogi". Chandulal seems to have defamed Minister Morarji even while sending the invitations.

That Chandulal looked several times at Taimur, the timid, for approval and applause during his speech but only Taimur and Pandit Indra clapped without co-ordination. That was bad synchronization. They ought to have had more rehearsals.

That after expressing his 'plezar' in welcoming the Home Minister, Chandulal lay prostrate before the Minister, pulling with him all the seven associations down on their face with the result that Minister Morarji never saw the face of the industry but only—. Never mind the rest!

That when Minister Morarji started hitting hard and tearing Chandulal's "Inglis" and arguments into ridiculous bits, the dumbbells on the dais went dry in the throat and were given cold drinks by Taimur right in the midst of Morarjibhai's speech. The producers wanted to create a diversion but people were too much spell-bound with the Minister's speech to worry about the dumbbells on the dais.

That Shobhana Samarth, Begum Para and Protima Das Gupta seemed to have completely misunderstood the function and taking it for a cricket match clapped lustily and loudly every time Chandulal was clean bowled by Minister Morarji. These girls, they will never understand a super-intellectual like Chandulal. In fact, no one in those 2500 did.

That Chandulal was clean bowled so often by Minister Morarji that he couldn't keep even his leg before the wicket and he jumped up on his feet and like a school boy squealed "I didn't say I was proud of our weaknesses." He proved even a bad cricketer.

That clapping for Chandulal, Taimur, the timid, got into the habit of clapping and continued doing so long way through Minister Morarji's speech till Pandit Indra pulled him up with "Eh, gadha, Seth Saheb dekh lenge to mout aa jayegi." Taimur, the timid, put his hands in his trouser pockets with "maf karjo Panditji hoon salo bhooli gayo." Panditji, of course, agreed not to tell.

That Chhotu Desai, Janak of Janak, provided a comic relief to the audience by reflecting the brilliant patches of Minister Morarji's speech through his inimitable facial gestures. He seemed to swallow every word with a nod and a face that turned serious words into slapstick comedy.

That the only man on the dais who kept a smiling face despite Morarji's thunderbolts was Chuni Lal of "my picture Shaheed". His contribution for the evening seemed to be to sit on the Minister's right and blow in his direction the fragrance of his inevitable buttonhole. He didn't want the Minister to take in the stink of the Ranjit Studio.

That V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, had to look serious because of his position on the dais. And though he understood neither Chandulal's "Inglis" nor Morarji's Hindustani, he kept up Dr. Kotnis's expression when he removed those bogus bullets from the dying Chinaman.

That Sohrab Modi of Mehtab fame sat with the Bomans and Behrams of the film industry and could be found with great difficulty at the time of garlanding the Home Minister. It was probably the current Parsi prejudice against this prohibitionwalla.

That the garlanding ceremony was a rare treat to watch. It was like a turn from Professor Deval's Circus the way the different presidents responded to the ringmaster's whip and garlanded the Home Minister. Having done so, each returned to his seat like the seal waiting for his promised fish.

That Prithviraj Kapoor spoiled the day for Chandulal by insisting on the representative of the workers garlanding the Home Minister. This interference from Prithviraj shot up Chandulal's blood pressure and the usual sugar in his mouth slid into his system, leaving the tongue dry and making the mouth foul.

That after Minister Morarji's departure Chandulal's blood pressure shot up so high that Taimur, the timid, had to remove Gandhiji's painting with the words "Ai baddhoon sambhalse to buddho boom marse".

That the Kapoors of College Street seemed to be quite prepared for trouble and Chandulal escaped a good beating by the skin of his teeth. Thanks to Chhotu Desai of Jupiter—the only sensible guy in the whole crowd.

That Raj Kapoor felt like throttling the Sardar of Ranjit into sense but the Kapoors being proud of their fair skin, little Raj didn't probably relish the idea of getting the other colour on his hands.

That Pandit Indra was perhaps the most miserable man of the day the way everyone skinned his Sardar—from Morarji down to Maruti from the sets. Panditji hated Morarji, hated Raj, hated Prithviraj, hated Ramoo Thakkar and hated everyone who looked at his Sardar with suspicion. That's loyalty with which even dogs can't compete.

That the recent cyclone in Bombay hit only V. Shantaram and according to his press note caused him a loss of Rs. 25,000/-. Shantaram fans are, as a result, asked to observe a national mourning day.

That V. Shantaram's shed for carpenters "was completely blown off, electric installations shattered and when the cyclone made an entry into the music room (of course without V. Kashinath's permission at the door) the musical instruments were crushed." How dramatic was this cyclone with V. Shantaram?

That with the "musical instruments crushed" what little music there was in Rajkamal pictures before has also gone out finally. That saves V. Shantaram all the unnecessary expense of giving music in his pictures.

That the greatest tragedy inflicted by the cyclone is described by the Rajkamal bulletin as follows: "V. Shantaram's own car was very seriously damaged in the garage". After this national tragedy how the hell can you expect the people to keep away tears from their eyes?

That V. Shantaram himself expects "the cine-public in general and admirers of Rajkamal Pictures" to shed tears of sympathy and regret over this great national tragedy and these mugs would do well to write letters of sympathy to V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot.

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That while Producer Mehboob, Producer Keshavlal Mody and some others voluntarily contributed Rs. 5000 each to the Bombay Cyclone Relief Fund, V. Shantaram who made 30 lakhs of rupees in "Shakuntala" alone is himself in tears over his carpenters' shed.

That the Government would do well to note down V. Shantaram's name as one deserving relief, seeing that the cyclone had the impudence to damage V. Shantaram's own car, and buy him a new Packard with the funds collected from other producers. We can't afford to keep our leading producer in tears all the year round.

That V. Shantaram is reported to have taken a film of the carpenters' shed, the crushed musical instruments and the damaged car and is now negotiating with the Information Department of the Government of India to release the film at all theatres in India as concrete evidence of the national tragedy which the cyclone brought upon us.

That Durga Khote (Rashid) looked a new bride the other day on the race course and acted like Taramati, the queen of Ayodhya, throwing a smile here and a smile there, making the young girls on the race course look like so many old hags. That's age with a vengeance!

That the tall-talking Kedar Sharma accidentally met Editor Patel the other day in the Ranjit Studio and went suddenly hoarse. Even his womanly voice wouldn't pipe any longer. Wonder, what music Geeta Bali is going to hear now.

That Director Vedi kidnapped his own child to teach his wife Gita Nizami a lesson in motherhood. But the court restored the child to the mother as it was being breast-fed. Pity, Vedi didn't think of feeding bottles!

That Veera's old friend Motilal seemed to be once again at his old chaperoning job the way he went around looking after the tall, little Veera on the race course. But where was Veeraswamy?

That Veera is looking pale and tired these days. Is it the strain of answering too many questions? Taxing the grey matter evidently does not improve the complexion of film actresses!

That film actress Manorama, ex-wife of Al Nasir, has now married Rajen Haksar and if you wish to know what they do in their bed and bed-room you have only to see some cheap film mags in which their marital exercises are advertised.

That our Shakespearean actors, Prithviraj, Mubarak and Jal Khambatta, are reported to have taken season tickets for "Hamlet" to see Laurence Olivier do it the way they themselves undid once upon a time. It is difficult to get Shakespeare out of your blood once he gets in there.

That Producers Protima and Para were wondering how "Jharna" could have played only to rats at the Lamington Cinema till Minister Morarji said, "I am ashamed that two of our sisters should have produced such a rotten picture distorting our village life completely". Whose sisters?

That in spite of all the propaganda of the Chuni-Chandu axis, the smart Chhotu Desai, the only limp in the IMPPA, smashed all opposition and got elected to the Censor Board as a representative of the film producers. Bravo, Chhotu!

That the big producers of IMPPA completely boycotted the meeting of little independent producers, also addressed by Minister Morarji, and thus proved their

"solidarity", "unity" and "brotherhood" conclusively. And this despite the solemn oath taken before the Minister only a week previously!

That of all the people the man who made the big producers look small and reduced the stature of the IMPPA in the eyes of the Government was the very one who was "officially" supported by IMPPA as the "voice" of the industry. Rather strange, isn't it?

That this "voice" of the industry was sharply snubbed by Minister Morarji Desai, when the "voice" wanted to hear his own voice and unceremoniously asked to sit down and all this in the presence of Mrs. "Voice".

That when Producer Protima Das Gupta stood to give a lecture welcoming the Home Minister, she forgot the words and Minister Morarji had to fill in the blanks. Who says Minister Morarji is a Sadhu? Sadhus are not so chivalrous!

That film-actor David, son of Abraham, wanted Minister Morarji to speak a bit in English. David wasn't sure he could do it. But the Minister is used to giving sermons in many languages.

That Minister Morarji said that there were more educated persons on his Censor Board than in the film industry. We found that out in "Jugnu". Or didn't we?

That Producer Protima Das Gupta hung to Minister Morarji's car in one final attempt to save "Jharna" from the Censors' scissors. But the car didn't thrill to the touch. And David smiled! The roguish Jew!



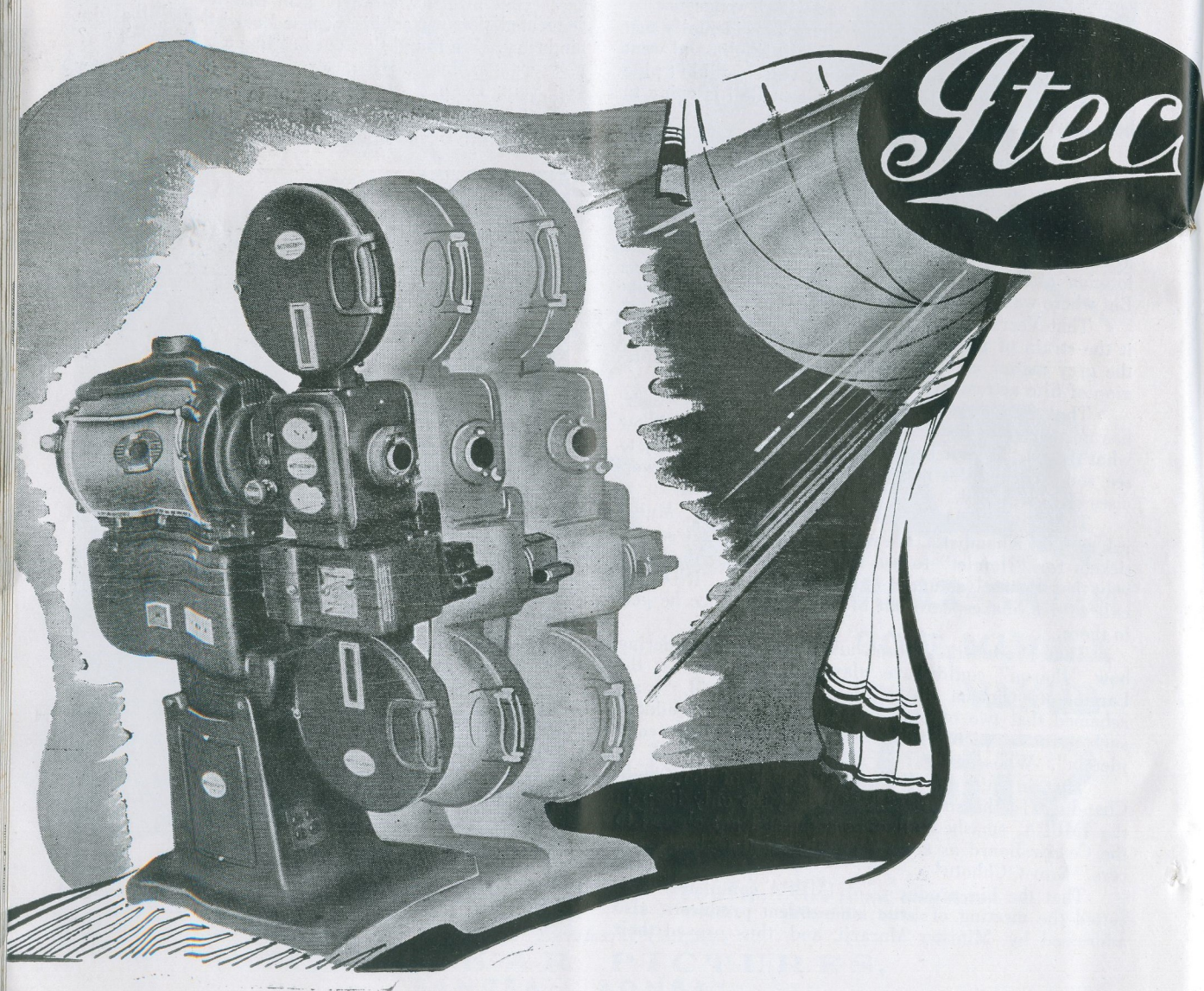
Manorama, a versatile artiste, is playing the lead once again in another social picture, "Chand Sitare", produced by Ravindra Art Productions.

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MISS PREM SHOURIE (Jubbulpore)

Is there any actress in the film line who thinks she is not pretty?

Even Suraiya thinks she is a beauty.

Who is the most solvent producer these days?

Mr. V. M. Vyas of Sunrise Pictures.

ANTHONY LEWIS (Bolarum)

Why do women wear hats in Church?

Probably to protect themselves from the divine light penetrating their skulls.

EHSAN V. KHAN (Raigarh)

Will you please define "wrinkle"?

An evidence of experience.

B. CHAKRAVERTY (Kasganj)

Which can avert war—U.N.O. or Atom Bomb?

Nothing can avert war. The U. N. O. is a camouflage for talking and misleading while the Atom Bomb is a direct incentive. The white man's greed for power will ultimately destroy the world unless the white man himself is destroyed.

MADANJEET SINGH WALLIA (Indore)

What is your opinion about the new magic we see in the films these days of liquor disappearing from the glasses by itself?

India is a land of miracles and our Congress sadhus also know a few tricks.

ISHWAR V. MAHBUBANI (Bombay)

What impressed you the most in the dollar land?

The amount of food they burn and waste to keep the prices up. The Yankees throw out food and live on dollars.

MISS SUSHILA KHANNA (Kanpur)

How does a sinner feel at the time of his death.

Sad at the thought of his career being cut short.

OMESH CHANDRA WHIG (New Delhi)

What is romance without moonlight?

Married life.

Why is a woman so very inquisitive about her neighbour's affairs?

To a woman the neighbour is the second mirror.

Can you be happy without admiration?

I thrive on abuse.

Are you a gambler?

You bet! I am running a race with some of the greatest scoundrels in the world.

K. SHAKUNTALA (Mysore)

Have you got faith in God?

Do you think I have faith in film producers?

G. S. PRAKASH RAO (Cuttack)

What is the idea in trying to rename New Delhi as Motinagar?

I would like it to be called Bhanginagar in memory of the Bhangis who gave their quarters to our national saint.

ANAND SHAKERLAL (Lucknow)

Is Dilip Kumar a relation of Ashok Kumar?

Ashok Kumar is a Hindu. Dilip is a Muslim boy who has taken a Hindu name for screen purposes.

K. N. RAIZADA (New Delhi)

Why are Hindu Gods on the screen generally depicted as clean-shaven?



With her grace and rhythm, Cuckoo makes the masses mad. Here she is, once again, in "Chunaria", produced by Kuldip Pictures.

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CENTRAL STUDIOS,
TARDEO ROAD,
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Beards have a special significance these days which even the gods can't escape.

Can peace continue to prevail in a family where two brothers belong to two different political parties?

Sceptres and nations have been brought to dust by politics. What's a little family!

Do you think that modern girls can become good mothers?

Motherhood takes modernity out of life. The cry from the cradle still thrills the most sophisticated heart.

What is Kedar Sharma doing nowadays?

He is acting the "hero" to Gita Bali and competing with her in voice tests.

How many months will the Ranjit studio take to establish a world record of producing one thousand rotten pictures?

In spite of all his "diplomatic" ways, Chandul Shah is a kind man. He won't be so cruel to us but be prepared for another hundred.

M. NAGI REDDY (Chennai)

Why are women more attracted by flowers than by men?

Flowers have a perfume, men have only perspiration. Flowers can be multiplied, men cannot be.

P. P. SASTRY (Bezawada)

Do you favour the redistribution of provinces on linguistic basis?

I dislike the idea intensely as it will create new rivalries and new phases of provincialism. If our aim is to unite all let not the tongues divide us once again.

Can you say where the Socialists and Communists differ?

The Communists want a red revolution while the Socialists want a pink one.

S. P. JAIN (New Delhi)

Who must be the founder of goondaism in India?

Must be a politician who envied power in other hands.

MOHAN CHANDRA TEWARY (Lucknow)

What is a sweet kiss?

A violent provocation.

B. KIZAR AHARNATH (Madras)

Being a medical student, I feel that woman is not at all a beautiful creature?

You are looking at her in parts. Put those parts together and look at the tantalizing picture she makes and you will know why even the gods threw up the sponge.

USHA NAYYAR (Dehra Dun)

Do lovers sing duets whenever they meet in life as is shown on the Indian screen?

If they did, crowds would throw pennies and love would come to an abrupt end. In life, lovers need whispers and not songs.

K. LALL GUPTA (Piplanwala)

Can a man love God without courting a woman?

He can also do it while courting one.

When a woman yawns what does it signify?

Bad manners and a sleepless bed.

D. S. BAHUGUNA (Dehra Dun)

What are the hobbies which our women are pursuing these days?

Which women? We have different types of women in this country these days. We have women who attend Nehru's parties, others who attend Sardar Patel's parties and still others who fuss around socialist leaders. Then we have the wives of senior I. C. S. officers, another class of wives of junior officers and then the ball-room hussies in the arms of our army, navy and air force boys. Apart from these we have over 150 million Indian housewives who keep the cradles full. The hobbies of all these will make another history of India.

M. BARBOZA (Mangalore)

Who is a poor man?

The man with a blank horizon and a bankrupt brain.

MARRIS NELSON (Agra)

What would be the thoughts of our ancestors on seeing some of our films?

They would repent for their impulsiveness in getting married.

Did you find any difference between American and Indian hospitals?

America has better hospitals, better doctors, better nurses and better knowledge.

What did you like most in America?

The man in the street. He is a friendly soul so long as you are not a Negro.

Do you believe in miracles?

I must see one before I believe.

What is the future of the film industry of our country?

It will follow the fortunes of our country and our country is in the hands of politicians.

What do you think of a sleeveless blouse?

Woeful cloth shortage which exposes ugly arms.

K. G. MATHUR (Ghaziabad)

After having fallen a prey to Kamini Kaushal what should I do now?

Remember that she is a married woman with two ready-made children.

Which is the best film company to make a start?

Ranjit. You can start as a monkey there and become a man gradually.

What is the difference between a bride and a virgin?

The words were synonymous in old times. Now even old widows become new brides.

How is it that the population of our country is alarmingly increasing?

Probably due to too many curfew hours.

Which is the next picture of Munnawar Sultana after "Dard"?

The pain she gave in "Dard" doesn't make the prospect pleasant.

Please name the ugliest woman in the Indian film-dom?

I have named her so often that now her ugliness is making her popular.

A. B. NATESAN (Madanapalle)

Why is envy described as green and not red?

Red is reserved for the Communists to denote bloodshed and violence.

Whatever his other failings, don't you admit that Shantaram commands a winning personality?

Yes, Shantaram himself told me so only last week.

What is paradise? Can it be depicted on the screen?

Wait till we get pictures from Pakistan. We shall then know the shape of paradise.

Do you advocate the banning of all foreign pictures in the Indian Dominion in the interests of our film industry?

No. We need foreign pictures to give us relief from our Indian tortures but I don't approve of their poaching in our field by dubbing their pictures in Hindustani.

Is it against etiquette to refuse to drink or smoke in society?

No etiquette is involved in smoking or drinking. Each one to his own poison and water can be as bad as whisky sometimes.

Is the proverbial devil, man or woman?

The devil has no sex, it has only a reputation.

I don't like women ambassadors to represent our country abroad?

Nor do I! But who are we? India belongs to the Nehrus.

Why don't you conduct an annual ballot for the best in the film world?

Where is the sense in finding out the best among the worst?

When did Shantaram discover that he can act?

After he married Jayashree.

Will you be welcomed in Pakistan?

Very much! They will bury me and thus make me a Muslim. They did that to a Hindu recently in Bombay. They probably couldn't convert him while living, so they buried him in a Muslim grave and added one more to the Muslim dead.

Kr. RAJENDRA SINGH (Agra)

How can Manorama escape from Pakistan?

She has already escaped and married a Hindu boy in addition.

Why are two eyes better than one?

You can see the right and wrong of life at once. That is if you see at all.

How long do you hope to live?

I don't bother about that. It is a problem for the One who gave me life.

Can Kedar Sharma's voice be called sweet?

Only that voice is sweet which echoes good thoughts.

Why is a hospital nurse called "sister"?

When I did that in America, the nurse said "Don't get fresh". The words "sister" and "baby" have different uses in America.

Who is your sincerest friend?

Chandulal Shah. He watches over me from day today.

J. S. KAILA (Jodhpur)

Do you believe in palmistry?

According to the lines on my hand I should have been the Viceroy of India but I am still a struggling journalist.

What are the blessings of poverty?

Poverty is a curse, a crime and a misfortune. It has not even a consolation, leave alone a blessing.

RAMESH BEHARI LAL (New Delhi)

What is happening to the two palatial buildings of Mr. Manu Subedar, a staunch Congressman?

In one, the West End Hotel, pulav, biryani and curry rice are being served to its boarders while the other, Liberty Cinema, will soon be opened either by the Governor or some prominent Congress minister to prove that little men can bark but Manu Subedar goes on. It is a case of all this and Congress democracy with thousands sleeping on the pavements.

Muslim film stars are seen worshipping Hindu idols on the screen which is prohibited in Islam? Do they ever think of this?

Not so far but nowadays some Muslim producers are inciting them to stop this so that the Hindu producers may not get the services of good Muslim stars. As a result some of the Hindu producers are scrapping their gods from the screen to keep the Muslim film stars. Stars make more money than the gods in motion pictures.

MISS MOHINI GUL (Kuala Lumpur)

Will you come to my brother's wedding if I send you an invitation card?

Send me also the aeroplane fare for return trip.

BAL CHAPHALKAR (Sholapur)

Can an actress be a good wife?

If she acts at home as well as she does on the screen you cannot expect a better wife.

What is civilization?

The Atom Bomb on Hiroshima and Nagasaki; lying at the U. N. O.; three million dying of famine in Bengal; the Arab-Jewish tussle; murder of

Gandhiji and Bernadotte, everything else but peace for the human being.

M. SARAN (Agra)

Can beauty be kept fresh throughout life?

Age cannot wither beauty that penetrates the skin and enters the soul.

J. MATHEWS (New Delhi)

What do you think about 'H.M.I.S. Delhi'?

An old tub over which we shed tears of joy.

ASHA GUPTA (Agra)

During my recent visit to Fyzabad I saw in a picture house before the commencement of the picture, a life-size portrait of Bapu on the screen with folded hands and at its bottom were written the words "please vote for", of course a Congress candidate. Was it not a mean thing to do?

That is one way of perpetuating power, swearing by Gandhiji.

P. C. S. RAU (Bangalore)

What do the tears of a bride indicate?

Affection for the past and an appeal to the future.

GANESH SRIVASTAVA (Allahabad)

What is the psychology of sex?

It is the physiology of desire.

BECK MUNGUR (Calcutta)

Why doesn't producer-director Mehboob drop his "sickle and hammer" for the 'crescent and star'?

He will when he finally goes to Pakistan. But then Pakistan itself might be flying the "hammer and sickle" flag.

A. RASHID BUTT (Karachi)

Is there any blessed country in this wide world where women run after men?

Try Austria. You won't go back to Pakistan. Why are Sindhi ladies so very stylish?

Are there any Sindhi ladies still left there for you to notice their styles? I thought that in the Garden of Allah only hooded mushrooms grow these days.

How would you differentiate between a Pakistani and an Indian?

Generally by their religions, sometimes by the professions.

Is it wise to allow women to move about freely in a country where goondas are in the habit of creating awkward situations?

Is it so bad as that in Pakistan? Send the women to India. They will be safe here in our secular sunshine.

How do you react when you see cheap women in the bazaar?

I see nothing cheap in this world except human life. What you think to be cheap, I consider to be unfortunate.

How would you distinguish between a virgin and a widow?



Ramola takes a new personality in "Sawan Aya Re", a social story produced and directed by Kishore Sahu.

One has clear, innocent eyes, while in the other's there is a cataract of experience. But what use is this distinction in Pakistan, where you see neither virgins nor widows on the streets?

What is the best method in which we can commemorate Mahatma Gandhi's martyrdom for the cause of communal concord?

Look after his statue in Karachi with your life if you mean what you say.

They say Sardar Patel is coming into power gradually. What does it mean actually?

It means that Muslims who look towards Pakistan and dream of the Crescent flying over the Red Fort in Delhi are fast going underground.

P. V. SUBBAREDDY (Gudur)

How many minutes are there in the darkest hour?

There is an eternity of suspense and agony.

K. KRISHNA (Bombay)

When shall commercial interest be patriotic?

When the State gets into business.

T. SATYANARAYANA RAO (Kurnool)

If I come to Bombay where can I easily see a film star?

On the race course in the Members' Enclosure. They compete with the horses.

V. K. FAZLUR RAHMAN (Bangalore)

How does the Ranjit Sardar meet the Maharaja of Kashmir nowadays?

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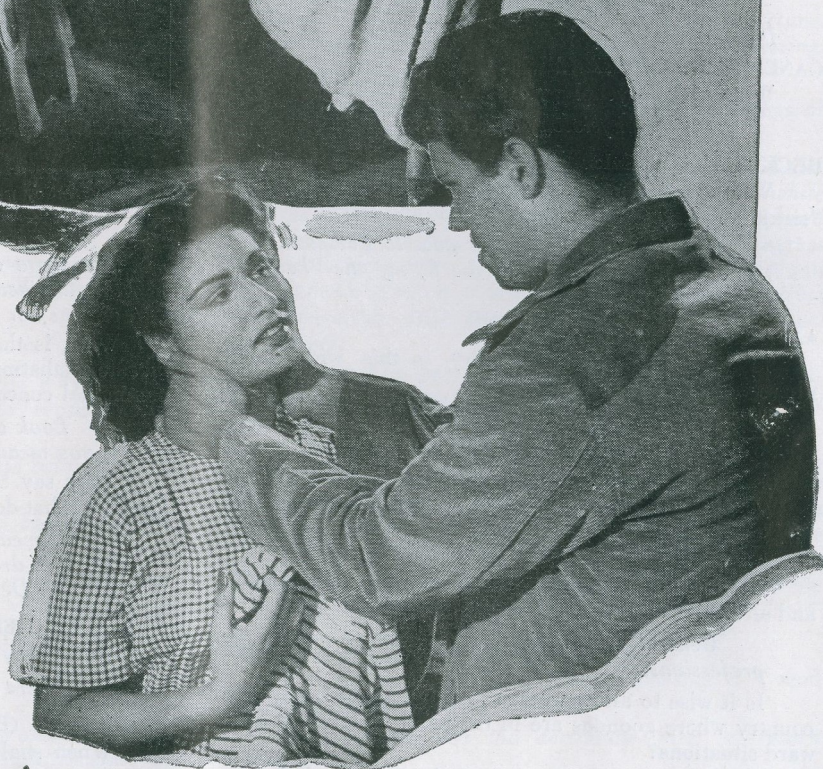
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★ SANKATA PRASAD ★ ANSARI
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*With their 'empires' crumbling, they meet
sometimes to stare at the ruins.*

Does suicide quench the thirst of a disappointed lover?

*That is what Jamshed Wadia seeks to prove in
his "Mela".*

Why do girls ask such silly questions?

Because a man is answering them.

S. WILLIAM SARGUNARAJ (Madras)

What is your opinion about the growing tendency to rename cities and streets?

Early hysteria of freedom.

A. N. NARAYANA RAO (Mysore)

When dark people blush what do their faces indicate?

I guess they give a weak smile. Anyway I shall watch Chandulal Shah very carefully in future and let you know though Chandulal is not a man to blush easily even after being caught abusing me. When caught red-handed he explains it away as "diplomatic" abuse.

When does a woman look older than she is?

When she gives up the competitive fight or when she lives in a god-forsaken place where night follows day without visitors and events.

Has a talented, beautiful girl who has had small pox any chance of success on the silver screen?

None. But producers with small pox or for that matter any disease are permitted.

Between a mother-in-law and a step-mother who is more dangerous?

A step-mother poisons one's childhood while a mother-in-law poisons one's married life. A man who passes from a bad step-mother to a worse mother-in-law is perhaps the most miserable creature in the world.

Should we always remember people by their opinions?

If we did our heads would be junk houses.

What is the occupational disease peculiar to film production?

Lack of brains and imagination.

Have looks a language?

Sometimes so eloquent as to keep the world hypnotized.

Have you got faith in the purity of woman?

I have immense faith in woman as the mother of humanity. Motherhood is a pure act however tainted may be the man's touch.

Which is the lovers' tryst in Bombay?

In olden times they went to the gardens and took fragrance from the flowers to woo their sweet-hearts. Nowadays, lovers buy a bottle of perfume and go to a Municipal refuse dump to make the night more dark and lonely.

What do you think of husbands who have 'another establishment'?

Blackmarketing sex.

Is a husband the custodian of his wife's soul?

Not of her soul.

R. N. ACHARYA (Secunderabad Dn.)

Where is poverty in a film studio?

In the art and cash departments.

MISS T. PAI (Bombay)

How is it that the rich producers (with "tons of money") and other film folks (with blackmarket piles) and the mill magnates of the city have not contributed anything so far to the cyclone relief fund? Don't they see the heart-rending havoc?

They saw the trees lying across the streets in a disgraceful manner and got annoyed because their streamlined cars could not be risked over such crude obstacles. The rich have peculiar prejudices. If the cyclone had behaved properly by leaving the roads clear and killing the poor only then perhaps the purse strings would have been loosened a bit. A bit, mind you!

During my recent visit to Wardha and other towns of C. P., I found Morarji Desai's name a popular household word because of your 'filmindia'. Haven't we got any Home Ministers in other provinces too?

We have but they don't take as much active interest in films as Minister Morarji does. Bombay's Home Minister realizes the harm that motion pictures can do to our people if producers are not controlled properly. Filmindia has a tremendous countrywide circulation and the magazine goes to over 1400 stations in India, apart from the Africas, America, China, England, France, Burma, Pakistan, Ceylon, Canada, Fiji, Mauritius, South America and also Hollywood and if you see the letters I receive you will be surprised to find that Morarji's name is echoed every day in thousands of homes. Wherever there is a cradle there is the fear of the young ones going astray due to the dangerous influence of bad films and I am not surprised if anxious mothers admire Minister Morarji's missionary zeal in improving our motion pictures.

ANTONY PAUL (Ernakulam)

What things may be included in the hand bag of a beautiful lady?

If it contains her face and reputation there is a world in it.

H. S. B. SHYAM (Tumkur)

Women wear attractive garments while going to the temple. Why?

Because though God is blind, the devotees have eyes.

MRS. INDIRA DEVI (Kanpur)

Kasim Rizvi is a veritable pigmy?

But he needed an army to reduce his stature.

PRALHAD NAGVEKAR (Bombay)

When does a girl start understanding the language of the eyes?

When straight lines become curves.

J. H. ABDUL AZEEZ (Madras)

Which sex does God love most?

Woman, seeing that He makes man work for her so hard and so long.

Where is Durga Mota?

In the land where there is no shortage, no rationing and no blackmarketing.

ATIB USMANI (Bombay)

You say "Metro in Bombay is still the best theatre in India". Have you ever examined the back of your coat or bush shirt after seeing a show at the Metro?

I don't sweat so badly as to filch the paint off the back of a theatre seat.

Replying to a question, "I have failed to find a Muslim who has no sympathy with Pakistan", have you succeeded in finding one? Are Sheikh Abdullah, Maulana Azad and Mr. Asaf Ali not Muslims?

And you are one more. That makes four in forty millions.

RAMESH L. NAIK (Surat)

Is Morarji Desai not the Sardar in our provincial government?

I guess he is the way he goes about with a big stick like a school teacher frightening school boys.

R. BALAN (Madras)

Will anybody marry in India and spend his honeymoon in Pakistan?

If he does he will lose the honey and keep waving the moon all his life.

A. RAGHAVACHAR (Anantapur)

If "Kalpana" has failed at the box-office do you blame Uday Shankar or the filmgoers?

Uday Shankar. He promised a picture and gave us a boring dance documentary.

I hope your father is proud of you!

I hope too!

What is your opinion about Omandur Pedda Ramaswami Reddiar, the Premier of Madras?

I didn't know he had that frightening name. Now I won't go near him.

J. S. SHARMA (Jodhpur)

Who is clever: a bania or a banjara?

A bania every time. The banjara is poor meat to the wily, diplomatic bania.

Is there any country in the world where prostitution is legally banned?

Two important nations are England and America. Prostitution is illegal in these countries.

TEJ BAHADUR LAMA (Darjeeling)

What do you think of the Gorkhas?

The Gorkhas don't provide food for thought. They supply our army requirements.

V. M. KARNA (Bombay)

How do you like Kamini Kaushal? Is she not a regular fire?

Oh no! She is a tiny cigarette-lighter.

Would you like to go to U. N. O. as an Indian delegate?

No. I have no words to waste. I can still sell them.

T. G. MEHTANI (Madras)

What would you personally decide about the future status of the Nizam?

Nawab or Nizam, I have no sympathy for these lazy loons who thrive on others. I would like to strip them of all their wealth and make them work for a living.

P. N. BHONSALE (Kolhapur)

What happened to the provincial government's idea of sending black-marketeers for a donkey ride?

Not enough donkeys to go round.

JAMNADAS PURUSOTAM (Bombay)

Whom do you prefer: an educated and intelligent city man or illiterate but trusting villager?

An intelligent man becomes a socialist while an illiterate villager remains a Congress voter.

L. L. DE SOUSA (Bombay)

At midnight, practically all Bombay streets are lined with people sleeping. What happens during day time?

They keep walking to get tired enough to make the pavements soft.

P. RAMALINGESWAR RAO (Cocoanada)

What happened to your Assamese girl? Did she turn up as an actress?

She has got her 'producer' and will soon add to our population.

JITENDRA A. SHETH (Bombay)

What are your impressions of American life?

Life in America is a constant struggle. The Americans work five days in the week to earn a week-end of escape. There is plenty of food, clothing and entertainment but it takes all their wits to earn enough dollars to buy these. The standard of living is high but the struggle for it is intense. During week-ends people are friendly but on week days they compete. Life in America is a ruthless race to live at the cost of the neighbour.

SHAIDA MANDAL (Calcutta)

How many gods do you worship?

One and He is also deaf and dumb. Can you beat my misfortune?

H. BANNERJEE (Poona)

What does man want from woman?

Devotion, service and companionship.

What would you call a man who wants to marry any girl of any caste or creed?

A true democrat who practises what he believes.

C. RANGANATHA RAO (Bombay)

Is there any film director in India who could be credited with a progressive mental make-up and whose films could be considered as the vehicle of noble thought and lofty ideals?

Shantaram gave this promise once but in "Shakuntala" he shook the behinds of his maids and in

"Bhool" he preached virgin motherhood. Our new hope is Raj Kapoor. But he is already talking of two production units to flood the market.

BASANT B. LOHANI (Lucknow)

Whom do you welcome: a man of society, a man of books or a man of humour?

In a man of books, there is both humour and society.

PRAVIN RAVAL (Nairobi)

What was Gandhiji's greatest extravagance?

He showered love on people who lived on hatred.

What type of people producers can't stand?

Those who can't be purchased nor convinced.

V. V. ADVANI (New Delhi)

Why is it that people feel gloomy when they attain maturity?

As years pile up thoughts get hardened and hard thoughts have often a sad ring.

H. NAGESHA RAO MANAY (Bangalore)

Is it true, Mr. Patel, you drink like a fish?

Quite! And the very thing which the fish drinks.

What do you think of marriage via the letter box?

Marriage is a gamble whether under the mistletoe or through the mail box.

Has heart got age?

In its ache is hidden its age.

On the occasion of Gandhiji's birthday, (October 2nd 1948) Jawaharlal said in his broadcast, "I am proud of my country, proud of my national inheritance, proud of many things....." Does "many things" include our film industry?

No. That's why he said "many things" and not "all things".

MISS BIMLA KUMARI (Meerut)

Why is Veena out of news these days?

She married Al Nasir and is now going to give him a baby.

Who is more handsome: Prem Adib or Al Nasir?

Prem Adib is ugly, Al Nasir is colourless.

SURESH KUMAR NAKUL (New Delhi)

Why is India so utterly friendless in the international field?

A nation in the infancy of its freedom waves its ideals with childish enthusiasm which old sinners don't relish.

What is inferiority complex?

The attempt of other magazines to answer readers' questions.

Day by day I am losing interest in this strange world. Can you suggest me any short cut to bid it goodbye?

Take a journey to Pakistan. For a Hindu it is a travel out of the world.

J. CORDEIRO (Bombay)

What advice would you give to a young couple who



In Ranjit's "Mitti-ke-Khiloun", Nigar Sultana plays a memorable role.

are planning to get married? I refer particularly to their attitude towards each other.

Love and trust each other and march arm-in-arm towards their destiny with smile on their lips and caution in their steps.

JOHN MATHEWS (Bombay)

Which party is likely to win the next elections in India?

The Congress Party. And the next after next too.

What is philosophy?

Wisdom in adversity.

How many children can a woman give birth to?

Now that they are bringing them out in threes, fours and fives, it is difficult to assess their capacity. In old times women were more modest. They handed them out one by one.

ADIKANDO NANDO (Berhampur)

Will you please let me know the age of Mumtaz Shanti?

She is a child old now.

O. P. VARMA (New Delhi)

Do you feel any vacuum in the film industry due to migration of many Muslim producers and artistes to Pakistan?

We mustn't consider our selfish feelings where our sister dominion is concerned. We must willingly give them what belongs to them. In fact quite a few competent Muslims like Kardar and others should go to Pakistan to establish its film industry. It is

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their Islamic duty and however much we may miss them we can't refuse a good neighbourly turn.

J. LAL THANVI (Jodhpur)

Shri Morarji Desai has said that horse racing will be banned in 1953. What is your opinion on this matter?

I don't give opinions on Morarjibhai's decisions. He is like a race horse—goes round and returns to the winning post every time.

NARI H. DASWANI (Bombay)

Why do young men portray their so-called love by the arm-round-the-waist way?

The waist is a ticklish spot and love is a ticklish emotion.

If a man has a barren wife and an immense fortune, what would you advise him to do?

In a land of orphans, like India, is advice essential?

T. KRISHNAMURTHY (Madras)

In one of our lanes, a predominantly Muslim locality, a house facing north west is named "Pakistan View". What does it show?

That its owner is an honest man and has the courage of his convictions. He should be respected and protected by us all.

I am a bachelor and I think by marrying a refugee girl, I will be rendering my share of humanitarian service. Am I right?

You will get the girl too.

M. V. GANAPATHY (Madras)

Love is independent of caste, creed and colour. Why?

Because it is tied to the apron strings of sex.

When is a woman said to have celestial beauty?

When the man loses his head.

K. M. MOHAMEDALI (Mombasa)

Not a nation in the world has up to now boasted so much of themselves as Indians do. What is the reason?

We have a glorious past to fling into the face of the world. We brag about the past and forget the present problems.

A. J. CAUSTILL (Bombay)

Which do you prefer: the fruits of labour or the gifts of fortune?

I am denied both. I have to go up the hill and pick up mountain berries. Fruits are too big for my fortune.

K. GANESH (Bombay)

Have you read about the romance of Prince Ali Khan in America? What do you think?

I think Islam is in danger. It is one religion which is constantly in danger.

K. N. RAO (Bombay)

Do women dress to attract the admiration of men or the envy of other women?

Both plus the smile from their mirror.

Are you interested in the controversy whether Bombay City should form a part of Maharashtra or any other province?

I don't care where it goes so long as it stays where it is.

What remedy would you suggest to stop staring at girls?

Ignore the eye that has no virtue in it.

Do you think money is the basis of a successful marriage?

It is the first essential for anything to be successful. Even saints who give up everything need money for their incense.

A. P. SHUKLA (Rewa)

Whenever I see Begum Para on the screen, my blood boils?

Then see "Jharna". You will die of blood pressure.

If I say that I like Ranjit pictures immensely what would you say about me?

I would change your name from Shukla to Shah.

VIDYADHAR P. NAGARKAR (Bombay)

What advantages had Adam and Eve?

They had the Garden to themselves and no prying neighbours. We have politicians messing up our lives.

Where is your God, in a church, a temple or a masjid?

I have a gipsy God. He goes through all the places you mention and then comes home to sleep with me.

What is in a name?

Utter my name before the film producers and you will know how much there is in a single name.

S. RAMAMURTY (Vizianagaram)

How did you feel when the Harijans were thrust into our sacred temples?

The gods didn't leave their pedestals and run away at the sight of the Harijans nor did the priests protest seeing that they have secured more customers. Temples are those whose gods are universal.

J. L. KHOLBHETERIA (Calcutta)

It is the impression of people that the Bombay Government has made one law for Peter and another for Paul?

It is the same law for both but clumsy Peter gets it in the neck and clever Paul escapes it.

H. R. KRISHNA ROW (Mysore)

What sort of people are fit to live in Pakistan?

The faithful who flock together in answer to the "azan" of the muezzin. It is a nation of birds of same feather.

J. N. MEHRISH (Ajmer)

Who is a soap box orator?

A socialist who blows bubbles into the face of his audience.

What is this Berlin Crisis?

It is a rehearsal for mass murder that is coming.

A. S. NAIDU (Secunderabad Dn.)

Is there anybody in Bombay producing pictures for Pakistan?

All the pictures produced in Bombay go to Pakistan, often with scenes specially shot for Pakistan and derogatory to India.

LATA RANI (Secunderabad Dn.)

When all are asleep in the night the stars keep awake. Why?

They go to bed during the day.

P. V. RAMAKRISHNA RAO (Madras)

Which is more effective on women: whistling or winking?

Neither. Women don't like demonstrations. Women have sharp eyes. Cross their horizon once. If they get interested they will fill up your landscape. Whistling and winking are disgusting forms of attracting women.

C. NAGESWAR RAO (Bolarum)

I am one of those unfortunate beings who have never been loved so far by a girl. I have waited for 24 years to marry a girl who loves me. Now Mr. Patel, will you tell me for how many years more should I wait?

If it is love you are after, a life time is a short journey. If it is a woman you want there is always one round the corner.

B. M. RAO (Bombay)

If Christ, Buddha and Gandhiji were to meet in heaven, what would they think of us poor mortals?

Just poor mortals!

Do religious fanaticism and power politics go hand in hand?

Religion has always been a hand maid of power, except in Russia where they rooted out religion and replaced it with bread.

Why is a wife so particular about her wedding anniversary, while the hubby is so forgetful about it?

To the wife a wedding anniversary is a celebration of her conquest. To the man, a memory of his Waterloo.

PRITPAL SINGH BAJAJ (Singapore)

Can you name one producer or director who corrects himself from your criticisms?

If he doesn't, the censors correct him. In either case the criticism is useful.

MISS GANGU KUSHALPA (Mercara)

What is your opinion of Nehru?

Nice chap but talks too much.

What type of clothes can't you stand on girls?

I am not hard to please if the girls are good looking.

M. P. MAHENDRA (Aroi)

Is it true that a Ghetto Act is being enacted in Pakistan for keeping the Hindus in separate localities?

A Ghetto Act needs patience. Pakistanis have no patience.

Where is Noor Mohamed Charlie these days?

Looking after Nawab of Junagadh's 600 dogs perhaps!

Why are most of the Muslims in India looked upon with suspicion in spite of their repeated assurances of loyalty?

People must pay for their past. Besides, the Muslims in East Bengal are not making things easier for their brothers in India.

Can you foretell the date when Ram Rajya will be completely established in India?

Never! Ram Rajya was a monarchy in which Seeta had to prove her chastity by entering fire and was yet exiled.

MANORANJAN DUTTA (Bombay)

Have you ever thought of Friday, the departure day of Jesus, Abraham Lincoln and Mahatma Gandhi? How do you like to regard that day?

Millions of others die daily on Fridays. Death has only seven days to collect its crop and in this cycle of seven days it reaps the world.

How many kinds of lies have you experienced in your life?

Habitual lies, diplomatic lies and criminal lies.

Who is greater as a dancer: Uday Shankar or Ram Gopal?

Ram Gopal—yesterday, today or tomorrow.

SATISH ARORA (New Delhi)

When is suicide permissible?

When a picture becomes boring and you feel like killing the producer. It is then that the hero's suicide comes as a great relief.

MISS SHEELA D. DADLANI (New Delhi)

Why do some young educated girls hanker after moneyed people?

It is easier to marry money than to earn it.

SATISH CHANDER (Ambala)

What is the age of a blush?

The blush is a meteor of emotion which races with time.

J. VENKATAYA (Levuka, Fiji)

What government do you like in India?

We have no choice but to like what we have got.

MISS MAY (Mercara)

Do royal titles impress you?

Yes, as ingenious inventions which created barriers between man and man and sowed the first seeds of revolution.

When have you been susceptible to fortune-teller's predictions?

All my life. The only good fortune I get is the rosy picture which fortune-tellers always paint for me. Believing the fortune-tellers is a good method of self-hypnosis for continued optimism.

When one man's predictions run out, I see another and he gives me a fresh lease of hope and optimism, And to save the reputation of these astrologers, I work and work hard and thus get a living with the eternal hope that one day I am going to be all that these glib liars tell me.

M. LATHESA (Jodhpur)

Have you seen a Marwari purse?

How can I? It is invisible, I am told.

People say that Sardar Chandulal Shah has become mad due to hard work?

Not yet! He is still driving others mad.

J. D. KOLI (Wanlesswadi)

Socialists say that Socialism is the panacea for all ills; then what is Communism?

Panacea for Socialism.

What is the difference between a critic and a cynic?

A critic helps the ailing while the cynic holds an inquest over the dead.

T. A. RAMANATHAN (Poona)

What is the difference between a dog and the manager of a theatre?

A dog can be tamed to wag its tail but a theatre mongrel can never be taught good manners.

How do you find the behaviour of Americans towards Indians?



Gitasree, the new glamour girl of Bengal, makes her debut in "Ek Aurat", a social story produced and directed by Mr. Narang for the Bengal National Studios.

The average white American is a well-behaved person till a Negro appears on the horizon. So long as the Indian is not mistaken for a Negro, there is always a smile for every Indian.

RAMKRISHNA NARSING (Secunderabad)

My wife is a man-hater. What kind of films would suit her temperament?

"Man Eater of Kumaon".

R. A. RAO (Mangalore)

What does a bald head signify?

That one is either the Prime Minister of India or the President of the Congress or David Abraham, our popular actor.

What are the treasures of the Kulu valley?

Devika Rani is one. The rest I don't know.

H. V. N. RAO (Anantapur)

I am told that Manu Subedar is writing a book called "The art of constructing buildings and theatres without cement and steel" and the foreword is being written jointly by B. G. Kher and Morarji Desai. Will you please inform me when the book is out and where it can be obtained as there are two theatres here which are left unfinished for want of steel and cement?

I also wish Manu, the magician, reveals his secrets as quite a few millions, who have no homes, would like to know something about Manu's art. The book will be a great social service.

OM PRAKASH GOYLE (Calcutta)

You have been called the father of film criticism in India. Who is the mother?

Had there been a mother, we would have had more critics.

What do you think of the weekly paper "People's Age" published from Bombay? Is it not the best edited paper in our country?

It is except that it takes its ink from Moscow.

BULO T. HARISINGANEY (Bombay)

What is the food of love?

Love is a glutton and needs a constant meal of selfless devotion and service.

V. SAGAR WALTERS (New Delhi)

I am all alone in India. No relatives, no friends and if I die there is no one to weep for me. Don't you think that my life is useless?

I wish I could say the same. You are a very happy man. Those who weep over a corpse make the dead repent for living.

Do you think prohibition will succeed in India?

No. But it is worth trying.

RAHMETULLAH (Bombay)

Why does Wasti look like a goonda even while playing serious roles?

Most of the well-fed Punjabis look like that. I guess they can't help it.

P. CHAND (New Delhi)

What special diet are you taking nowadays to regain your 40 pounds of weight?

Producers are supplying the diet; Abuse a la

Jugnu and curse cutlets. I have already gained 20 pounds. One more picture banned and I shall be normal.

Why do educated men like to marry educated girls? Why not educated men marry uneducated girls and try to educate them?

Marriage itself is a school in which men learn and there is no time to teach.

S. KAMALANATH JAIN (Madras)

What is the difference between Indian democracy and American democracy?

American democracy is one long dollar dance. The Indian one is an endless beggar's opera.

C. B. SUKHIJA (New Delhi)

What is our Home Minister Sardar Vallabhbhai Patel to you?

The best map-maker we have had in centuries. The last one was King Ramchandra of Ayodhya and he is worshipped as a god today.

N. S. SAWANT (Bombay)

It is said that no film technician is willing to leave India for Pakistan. Is it true?

Should be, seeing that most of the technicians are Hindus. Pakistan is a wife-and-life risk for a Hindu.

MISS H. S. PARVATHAMMA (Hole Narasipur)

In my younger days I used to laugh and laugh at everything, everywhere and at any time. But now I can't however much I try. What is it due to?

You are dead. Learn to laugh and life will come back.

M. I. ALI (Peelamedu)

When and how did the idea of starting "filmindia" occur to you?

Filmindia was started to provide work to the printer. Now it has become a headache to the producers. Many plans of mice and men go wrong.

S. S. AARON (Poona)

Why are your Gujarati 'bhais' of Bombay in the habit of placing their feet on the seats of the first and second class seats in the trains? Have they no decency and manners whatsoever?

Indian legs are meant for squatting and the British gave us seating accommodation. Used to squatting through centuries, the 'Bhais' do not know what to do with their feet.

ASSAN H. SHARMA (Lucknow)

Why do people give presents at the time of celebrations?

To divert attention from their own envies, jealousies and hatreds which corrode their insides.

M. S. TANEJA (Ahmedabad)

Don't you think that a specific national dress is needed for our country and personally what are your recommendations in this respect?

Wear what you get but wear it well. India has too many races and dresses to adopt a single national dress unless we decide to wrap ourselves with the national flag.

KAILASH NATH KAPUR (New Delhi)

Since when have you become a staunch follower of Mahatma Gandhi?

I am a worshipper not a follower. Following is given to few while worshipping is a privilege of millions.

A. SHANKERLAL (Lucknow)

A prominent minister of this province beat two constables and a police sub-inspector while they, on duty, were asking for the car pass for entry into a fair. What steps would you have taken against this unbecoming behaviour if you had been the Prime Minister of this province?

I would have sacked the police sub-inspector for not arresting the minister and prosecuted the minister for assaulting a public servant while discharging his duty.

A lady writes, "women are born perfect. It is men who spoil their life, beauty and honour". How far is she correct?

Women are far from being perfect but what the lady says about men is not far from being true.

K. S. JANARDHANAN (New Delhi)

Do you think that Raj Kapoor is going to be a success as a film director?

He is already a success and that is what I am scared of. The boy has got success too early. It is difficult to be wise when successful.

C. K. P. SARATHY (Madras)

What are the characteristics in man that strongly attract a woman to him and sustain her everlasting love and regard for him?

Women appreciate strength, protection and scope for suspecting male loyalty. The rest of the qualities they themselves possess.

JAGDISH PRASAD JAIN (Meerut)

It is better to have loved and lost. What does it mean?

It means just 'lost' and not loved. There is no sense in pursuing a losing game.

Which is the better society—of ladies or of gentlemen?

Gentlemen are few, ladies are plenty and I believe in plenty.

IQBAL SINGH (Madras)

What is the dream of a soldier?

Peace, during which he swaggers with his uniform and becomes a popular ball-room dancer.

KRISHNA GOPAL CHATTERJEE (Dhanbad)

Being well-educated and intelligent, 90% of Bengalees are clerks. Why?

The Bengalees are a race of lazy and unenterprising thinkers. They eat too much, sleep too long, talk too much and work too little.

SAVITRI SHUKLA (Kanpur)

What is the utility of snoring during sleep?

You can chase out the mother-in-law if she is not an expert in counter-snoring.

HARI SHANKER UPADHYAYA (Benares)

What is the standard of living in Bombay, the glamour city of India?

Bombay is more expensive than New York and without the amenities of New York.

K. C. BADRINARAYAN (Bolarum)

Is there any remarkable difference between the



Nahnai comes to the screen after a long time in "Gunjan", a social story produced by Virendra Desai.

morality of the rich and that of the poor?

To the rich morality is a virtue, to the poor it is a necessity.

Is it true that, politeness pays?

Not in the film industry.

B. B. L. KAPOOR (Jaipur)

Would you like to sleep through or walk out of a rotten picture?

I have no choice. I have to keep wide awake through the rottenest one.

K. K. BHATIA (Benares)

Is every educated man a gentleman?

The really educated are gentlemen but degree-holders are not necessarily educated.

J. R. BHAT (Bombay)

If I send you some really intelligent questions with equally intelligent and interesting replies and if you are really pleased will you give me a part-time job on your editorial staff?

If you can do that, it is a full-time job. But I have heard such claims before. However, I am always prepared to try new people to get some relief from constant work.

A. DEVARATHNAM (Bangalore)

Whom do you fear?

Myself. I have the devil in me that gets better of me sometimes.

Why are many lady doctors spinsters?

Probably their intimacy with the human anatomy takes the thrill out of the human touch.

S. KAZMI ALI (Patna)

I wrote you a letter of felicitation on your safe return home after an operation in America, but you didn't reply. Why? I am angry with you.

Reserve your temper for something better. I received over 4000 letters from readers in similar strain. Do you want me to get ill again replying them? Isn't it better to use all that energy in giving you a better magazine every month?

RAJ RAN CHHOR CHAND (Jodhpur)

I stammer and when I speak people laugh. What should I do to get rid of this?

Cultivate a contempt for people who laugh and go on stammering regardless of what they think. One day you will stop stammering.

S. N. VADIVOO (Madura)

A man aged 25 loves a woman aged 45. Is it not true love?

If it is true today, its truth will vanish gradually with years. Twenty years later the difference between them will be a thousand years.

RS. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR JANUARY

1st Prize: Rs. 100/- to K. N. Raizada (New Delhi); 2nd Prize: Rs. 80/- to A. B. Natesan (Madanpalle); 3rd Prize: Rs. 50/- to K. G. Mathur (Ghaziabad); 4th Prize: Rs. 40/- to A. N. Narayana Rao (Mysore); 5th Prize: Rs. 30/- to A. Rashid Butt (Karachi) and 20 consolation prizes of Rs. 10/- each to the following:—Omesh Chandra Whig (New Delhi); G. S. Prakash Rao (Cuttack); M. Nagi Reddy (Chennur); Usha Nayyar (Dehra Dun); D. S. Bahuguna (New Delhi); Kr. Rajendra Singh (Agra); Bal Chaphalkar (Sholapur); Asha Gupta (Agra); V. K. Fazlur Rahman (Bangalore); Antony Paul (Ernakulam); Miss T. Pai (Bombay); H. S. B. Shyam (Tumkur); V. M. Karna (Bombay); L. L. De Sousa (Bombay); H. Nagesha Rao Manay (Bangalore); John Mathews (Bombay); K. N. Rao (Bombay); Vidyadhar P. Nagarkar (Bombay); Manoranjan Datta (Bombay) and S. Kamalanath Jain (Madras). Money Orders are being sent to all the prize winners.

NEW YEAR GREETINGS

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To our

Distributors, Exhibitors & Patrons

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MERI KAHANI

A picture with new ideas & new theme

Starring

SURENDRA & MUNAWAR SULTANA

Directed by

KEKI MISTRY

Music by
K. DATTA

Produced by
SHARAF

Production Controller
A. K. SAWANT

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TARDEO, BOMBAY 7.



SULOCHANA CHATTERJEE—

A graceful dancer, Sulochana is now becoming a very popular actress. Here she is in "Ladli", a social story produced by Mrs. Ashalata Biswas for Variety Pictures.



PRODUCED AT A COST OF 35 LAKHS... RELEASING ALL OVER INDIA

THE GRANDEST SHOW SPECTACLE EVER BROUGHT TO THE INDIAN SCREEN...

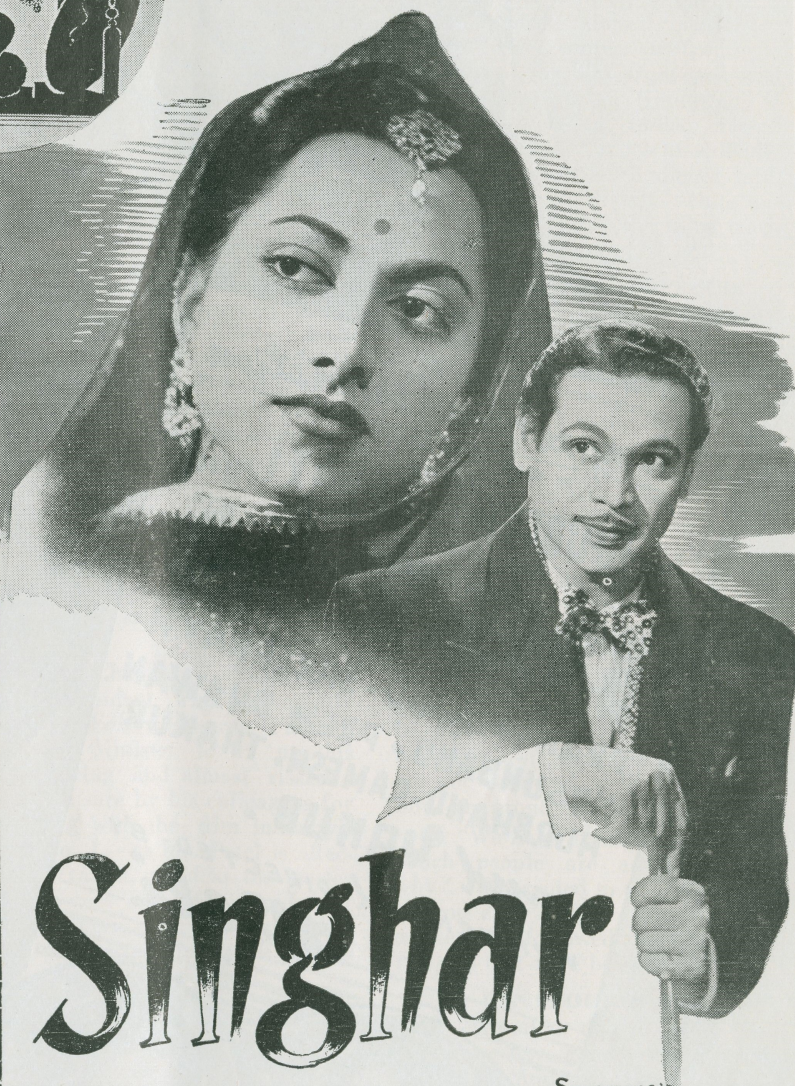


NAYAN TARA—

This new starlet is reported to have given a good performance in "Kamal", a social theme produced by Hind Kamal Pictures and directed by Surya Kumar.

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New Year Presentation!



Singhar

Music: Khurshid Anwar

Producer: R. B. Haldia

Directed by J. K. NANDA

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SURAIYA * MADHUBALA
JAIRAJ * K. N. SINGH
MADANPURI * RANDHIR
&
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THE PUNJAB FILM CORPORATION, BOMBAY 28.

Film Magnates Prostrate Before Minister Morarji

Chandu'al Shah Makes Unholy Mess Of Things!



"Life, itself, is perhaps the greatest art, beautiful and perfect in its million facets" says Minister Morarji Desai.

The strong resentment felt by the producers, distributors and exhibitors of the Indian film industry, punctuated of course by filthy abuse characteristic of quite a few of them, as a result of the Government of Bombay banning "Jugnu" right in the midst of its successful run at the Capitol, had its sequel at a mass meeting of 2500 strong invited by Sardar Chandulal Shah, President of the Indian Motion Picture Producers' Association, to meet the Hon. Mr. Morarji R. Desai, Home Minister to the Government of Bombay, on the 26th November at the Ranjit Studios.

Because the drastic action against "Jugnu" was wildly interpreted as an highhanded official outrage on the Indian film industry, all the profit-conscious film traders were present. They looked glum and sulky and had come prepared for a tooth and nail fight with the Home Minister. Quite a number of stars lent sex-appeal to the meeting while a quiet crowd of

film workers and technicians, ill paid and tired, also attended to obtain some diversion from their eternal drudgery. Almost all who mattered were there, including the nosy journalists. Yes, it was a grand crowd that welcomed Bombay's Home Minister.

WORKERS FORGOTTEN

The meeting was convened under the auspices of seven different associations including producers, distributors, exhibitors, technicians, artistes, importers and the Motion Picture Society of India—an almost defunct organization fast using up its old stock of letterheads.

The workers, dumb and sweating as usual, were completely forgotten. They had no auspices to offer beyond sweat and silence, which credentials were already arrogated by the film producers.

Sardar Chandulal Shah, the IMPPA president, who had quietly gone with Editor Baburao Patel to the Home Minister to fix up this mass meeting and almost risked a vote of censure by his colleagues for associating with the film industry's enemy No. 1.—as Mr. Patel is affectionately called, acted as the master of ceremonies and spoke on behalf of all the seven associations and Miss Gohar, his partner in Ranjit Movie-tone.

IMPOTENT AND DEFEATIST SPEECH

Every one expected 'fire-works' from the fighting Sardar of the Indian film industry who shouts down his colleagues in the IMPPA meetings, but perhaps because of the dynamic personality of Morarji Desai or due to some mysterious inner conflicts, Chandulal Shah made an impotent and defeatist speech which kept the Home Minister smiling mischievously and the film magnates fretting helplessly.

Chandulal's speech was considered to be one long confession of the misdeeds of the film industry and not once was sounded the expected protest about the ban on "Jugnu" nor

was anything said about the so-called "highhanded" action of the Government.

Though Chandulal attributed the pride of spreading Hindustani to the films produced by his film producers, he himself spoke in English apologizing for not knowing enough Hindustani to make himself intelligible to all. This confession from the president of the film producers, who claims to have taken Hindustani to all the corners of India, created some laughter and a lot of ridicule. Some one from the audience said, "Physician, heal thyself" while another asked, "Didn't the films teach you enough Hindustani?"

NOT ASHAMED BUT PROUD

Here are some salient points from Sardar Chandulal Shah's speech.

● That the Home Minister was invited to meet every one from the biggest producer to the *meanest* ghati and thus get a direct touch with the film industry. (The honest, sweating labourer is called mean).

● "That there is a notion prevailing in the film industry that Shri Morarjibhai is an enemy of the industry and wants to wipe out the industry. I assure you that this notion is absolutely wrong. On the contrary he is a real friend."

● "I admit that there are defects in the industry. I admit that we have our own weaknesses and yet I am not ashamed of the weaknesses but I am proud of them."

● "We have produced pictures of which people are ashamed. But why? We wanted to please the public and earn money from them and so we just followed the American pictures that were before us."

BAN 99 OUT OF 100

● "We admit that in entertaining people we have gone below a certain standard. And that is why Shriyut Morarjibhai had to wake up and make drastic cuts in several pictures. But I assure you, Sir, (addressing the Home Minister) that in this action of yours the entire industry is with you. We fully agree with you and even if you ban 99 out of every 100 pictures produced by us we will still be with you."

● "We do not get finance. Actually we have to pay from 25% to 60% on the finance we now get. Has the Government ever helped the film industry in this matter seeing that it has been sucked dry with various taxes?"

READY FOR RELEASE



"CHUNARIA"

Produced By
KULDIP SEHGAL

Direction
RAVINDRA DAVE

Music
HANSRAJ BAHAL

Written By
M. R. BHAKRI

Starring :
Wasti - Manorama - Randhir
Sofia - Cuckoo & Baij Sharma

Running at 5 Best Theatres in Calcutta.

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ON THE SETS



"LACHHI"

(PUNJABI)

Produced By
L. R. BHAKHRI

Direction
RAJINDRA SHARMA

Music
HANSRAJ BAHAL

Written By
M. R. BHAKRI

Starring : Wasti - Manorama -
Randhir - Majnu -
Sofia - Cuckoo &
Om (Chaman fame).

NEXT TO FOLLOW



"NAACH"

Produced By
KULDIP SEHGAL

Direction
RAVINDRA DAVE

Written By
M. R. BHAKRI

Starring : Surraiya - Shyam -
Manorama - Sofia -
Cuckoo & Wasti.

For Particulars Contact :

KULDIP PICTURES LTD.

Sarita Villa, 7, Bungalows,
Andheri — BOMBAY.

● "The film industry is the only medium through which the vast ignorant masses can be educated. If I were the minister of education, I would bring the map of India on the top of world maps by opening theatres in every street and showing numerous educational pictures."

DOZENS TO COME STILL

● "For the masses the film is a regular necessity of life. The cinema has become a part of their life. Of course, I admit that entertainment must be clean and wholesome. But there are still dozens of bad pictures to come because they were made in old days."

● "I may tell you, sir, (again addressing the Home Minister) that we, in the film industry, are not "yogis", "sadhus" and men of high ideals and principles like you. But because you are like that you need not be harsh with us. We like to enjoy life and need colour for it. Please do not take away colour from our life. People throw colour on each other during the "holi" festival. Let us also have music, colour and gaiety."

● "You are the real person (addressing the Home Minister again) who will guide our course properly and we will give you in our turn our fullest co-operation."

SOLEMN UNDERTAKING

● "If the Government wants the Indian nation to be an ideal one and the last word in civilization and a nation with a message to the world, let there be new blood put into the film industry."

● "In the end we take a solemn vow that the film industry from this day onwards stands to serve the nation to its last drop of blood and we give a solemn promise to you today that in thought, word and deed we will follow you and look upon you as our guide and guardian."

● "We are poor, we are weak, we are helpless. We have nothing to offer you except thanks and flower garlands."

As the newly appointed "guide and guardian", the Hon. Mr. Morarji Desai stood up to speak, there was a thundering applause. Used to public platforms and debates on the floor of the Legislative Assembly, Minister Morarji seems to have become a pastmaster in the fine art of public speaking. He has the poise of a polished speaker and permits

his audience to punctuate his speeches with applause without losing a single word.

MORARJI'S HINDUSTANI ORATION

Mr. Morarji thanked Mr. Chandulal Shah for all the compliments paid in an affectionate and gentlemanly manner, (was he surprised at the gentlemanly manner?) but wished Mr. Chandulal had spoken in Hindustani instead of in English as he would have probably made himself better understood in Hindustani. (That was a left-handed compliment to Chandulal's "Inglish")

● "Ever since I took charge of the Home Department" said the Home Minister, "I have been keenly conscious of the fact that there is no greater medium than the film for mass education and propaganda. I need not be reminded of this fact by the producers."

● "It is not correct to say that the Government have not been taking interest in the film industry. May I ask you: when have you ever given the Government an opportunity to do anything? Whenever we have met, it has always been at my request. Some time back we had met and discussed things and arrived at an honourable understanding to improve things but I regret to say that, despite the solemn promises given to me then, there is no change for the

better and bad films are still being produced as merrily as before.

● "It is not right to say that enough time has not been given to you to put your house in order. It is now 2½ years that the present ministry took office and soon after I had a frank talk with you and apprised you of Government's expectations from film producers in the field of entertainment and education of our masses.

● "A year later I gave you another friendly warning once again pointing out in blunt and unmistakable words that your films were not improving and the same old order was being continued. After all this, there was no alternative left to me but to take drastic action. You must not forget that I have a greater duty to perform towards the millions who see our motion pictures than to those few who produce them. I am constantly conscious of the immense harm bad motion pictures do to our young and old and to the illiterate masses and surely you do not expect me to sit quietly and watch our people being demoralized and degenerated through the influence of bad films.

CENSOR BOARD NOT FETTERED

● "It is again not proper to say that the members of the Censor Board are terrified of me. The Board has educated and responsible members and I have always appre-



"Zara soch samaz ke kainchi chalana, sarkar," says Chuni Lall of Filmistan to Minister Morarji.

WISHING YOU A HAPPY AND
PROSPEROUS NEW YEAR



RATAN PICTURES
Present

Starring: SHYAM, JAYANT,
BADRI PRASAD, RANDHIR,
Hari Shivdasani, Cuckoo,
Kiran, Mohana, Amir Bano,
Abbas, and OM PRAKASH.

Music: SHYAM SUNDER
Songs: SHAKIL BADAYUNI

Story & Dialogues:
AZM BAZIDPURI

Art: A. A. MAJEED

Dances: KRISHNA KUMAR

SURAIYA in CHARDIN

Directed by **M. SADIQ**

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4. WESTERN PAKISTAN: Evernew Pictures, Lahore.



Not being sure whether Minister Morarji likes "Jana Gana" or "Vande Mata-ram", the film boys played both and though neither was musical they stood to attention. From left to right: Distributor M. B. Billimoria, Mr. Chuni Lall, Minister Morarji, Mr. Chandulal Shah, Mr. Chhotu Desai and the man who looks like a Congress volunteer, Mr. V. Shantaram.

ciated their zeal and sincerity in discharging their responsibility in a none-too-easy job. The Board is free to conduct its business in a free and democratic manner and whenever I have a reason to interfere with its work I meet the President of the Board and discuss things with him and convince him of my point of view. It is only when the President agrees with me that a previous decision is reversed.

● "About this film "Jugnu", which was banned, I am quite aware of the general resentment caused by the ban. It is your contention that the film was banned even after the Full Board had certified it and if this procedure is pursued in future your industry would have no security at all. I am surprised at this unnecessary alarm in your ranks. As against this single picture which was banned recently, two hundred other pictures are running all over the country. Where is the insecurity in this? You must realize that the Board of Censors has responsible work to do and it has to be done with plenty of patience and sagacity. And in spite of all the care taken, once in a while an error of judgment is possible. If such an error is discovered, is it not necessary for the Government to correct it immediate-

ly? Ordinarily, the Government never interferes with the working of the Censor Board but when my attention is drawn to a glaring mistake of the Board, it must be corrected but I do so after a full discussion with the President and take action only after he agrees with me. Isn't that a thoroughly democratic procedure and what is so drastic and alarming about it?

EVERYONE A CENSOR !

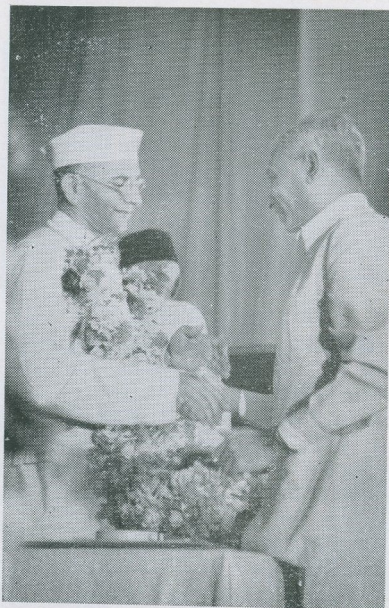
● "When Mr. Chandulal came to me to protest against my action, I explained to him how necessary it was to have clean entertainment for a free people. I explained to him how the Censor Board works and told him about the enforcement of the Production Code which was unanimously approved both by the producers and the Government. I also told him that the Censor Board would not be necessary if producers themselves offered to censor their own pictures with the public good in their mind. In fact, I want every man in the film industry, however insignificant, to be a film censor and as such be conscious of the great mission for which films are produced. It is with this idea in view that I came here today to make you all conscious of your great responsibility and duty to the millions.

"While some of you interpret the ban on "Jugnu" as a drastic action, permit me to tell you that I have received letters from several producers complimenting me on the action taken. In these letters I see the silver lining to the future of our film industry. As long as there are people in an industry who appreciate a righteous action, the future of that industry holds a splendid promise.

A SAD CONFESSION

● "Mr. Chandulal has admitted that you have been producing bad pictures till now and that you are not ashamed of your weaknesses but you are, moreover, proud of them. This is rather a sad confession. Weaknesses if tolerated become habits and when a thing becomes a habit it is difficult to give it up or change over. Well, whatever pride you may take in your weaknesses and bad pictures, I feel that a free nation demands a change in our old ways and we should not tolerate these old weaknesses, which are keeping us behind other people. Times have changed and you have now the whole country behind you to inspire and encourage you and after all this if you still cannot make better pictures, how can you expect the Government and the people to go on tolerating this sad state of affairs?

"With the new air of freedom you must breathe in higher ideals of life. If you make pictures of thieves and robbers and teach people how to commit crimes, no government can permit you to continue with such anti-social trade which affects the lives of millions. I have never believed that you are in this industry to do any national service. Nor have I expected it of you. Yours is a trade like any other trade and you are in it to make money but surely you don't wish to make money by ruining the harmony of millions of happy homes. That is precisely what some of your pictures have been doing so far. Entertainment does not mean teaching of crime and other anti-social attitude of mind. I have seen a number of your films in which one man runs away with another man's wife. Illiterate masses may like such anti-social themes but tell me is it right and proper for film producers to make money in this manner? What good does it serve to show such things in your films?



"Bavaji, hoon blackmarket pagdi nathi leto" says Bejon Bharucha, the Exhibitors' representative.

COLOUR OR VULGARITY ?

● "Mr. Chandulal feels that I am taking colour out of your life and he calls me a "yogi" and a "sadhu" with a high ideals. I am neither a "sadhu" nor a "yogi", though I would love to be one. I am a family man, like many of you, with wife and children and though I observe certain principles in my own life I do not thrust them on others. As a matter of fact each one has a right to pursue the path he chooses for himself. It is wrong to say that I am taking colour out of your life by insisting on a strict observance of the Production Code. A man may lend colour to his life by drinking, but is that the right way of living? You may by all means be as colourful as you wish but you cannot make others colourful against their wishes and in defiance of our national moral standards.

"I have no quarrel with you if people are not actually benefited by your films. So long as you give them harmless entertainment I have not the least objection. But the minute you start poisoning the minds of the people and doing social harm, I am afraid I will have to step in and stop you. That is exactly what a good government must do—protect its people from any harm from anti-social elements of life.

FLIES OF FILTH

● "Mr. Chandulal complained of the financial distress of the industry. I am aware of the difficulties you have in obtaining finance. I am also aware of the various services which financiers demand in lieu of money. But the government cannot solve this difficulty by helping individual producers. If you form a co-operative society and come to the government for finance I can promise to investigate the possibilities of the government helping you. But for such co-operative efforts you need solidarity in your ranks and a keen consciousness of industrial ethics.

"But I regret to observe that I find an unhealthy jealousy prevalent among you. You are happy to believe evil of others and angry to hear anything good about them. You are in the industry not to cut each other's throats. With our slavery gone these slavish diseases must also go. You can only preach good things to others through your films if you practice some of them yourselves. Film making is a great art but life itself is perhaps the greatest art, beautiful and perfect in its million facets. If films take their inspiration from life, it is not necessary to present crude and morbid aspects of life to be artistic. You can be in harmony with the good things of life and yet be perfectly artistic. Some people are like flies that are always attracted by dirt and filth. You must avoid this temptation to be cheaply artistic in your work of life.

"Finally, I want you to remember that your work affects millions of lives every day. Let it therefore be such as to inspire those millions to strive for better ideals of life and in doing so bless your efforts with success.

"I wish your industry everlasting prosperity and thank you for giving me the opportunity of meeting you all."

Minister Morarji spoke for 47 minutes in Hindustani which surprised the film people and was applauded 18 times during his speech.

TRAINED DUMBBELLS !

True to his disgusting habit of vehemently denying in the second breath what he had emphatically stated in the first one. Chandulal Shah jumped to his feet again to deny (this time in Kathiawari Hin-



"I am not ashamed of our weaknesses. I am proud of them" says Chandulal Shah.

dustani) his having said "We are proud of our weaknesses and not ashamed of them" and once again took the oath of following Minister Morarji in thought, word and deed.

This was rather an unfair procedure of conducting a meeting seeing that the chief guest was thus insulted by this brazen-faced denial.

The several dumbbells on the dais now took life at the whip-crack of the ringmaster and like trained circus animals garlanded the Home Minister one after another.

The eighth garland came from Miss Gohar who stumbled, probably affected by the democratic thought that she represented no association except a long-standing film partnership with Chandulal Shah.

REBUFF TO WORKERS

Now appeared the proverbial little man from the Union of Workers with a garland of handspun yarn. From his height of glory and triumph, Chandulal Shah didn't recognise the little man—who was one of his own workers—and refused to allow the little man to garland the Home Minister.

One more garland would not have broken Minister Morarji's neck but Chandulal evidently considered the Home Minister to be his own prize-boy for the day and he did not like



Gita Bali flirts with a racket in "Kinara", a social theme produced by New India Theatres.

the idea of a little man garlanding his prize-boy.

The treatment given to the little man was immediately resented by the public spirited Prithviraj Kapoor, from the far end of the crowd, and Chandulal Shah was told in blunt terms that he had no business to stop the little man who wanted to garland the Home Minister on behalf of the Workers' Union.

After a small wordy passage at arms with Prithviraj, Chandulal relented and permitted the little man to pay his homage to our popular minister.

This strange exhibition of "solidarity", "unity", "brotherhood", "good neighbourly love" immediately after the solemn oath was not lost on the Home Minister to the Government of Bombay.

The meeting which had begun with "Jana Mana Gana" now ended

with "Vande Mataram" both songs being so badly sung as to be completely useless for any national purposes in future.

BACK TO BHENDI BAZAAR !

No sooner had the Home Minister's car gone out of the Ranjit Studios, Chandulal Shah returned to the "battle field" to fight a wordy duel with Prithviraj Kapoor. In this duel Chandulal who gave a Bhendi Bazaar exhibition of his voice was completely outclassed by Prithviraj Kapoor whose poise and restraint in

argument were wildly applauded by the crowd.

Some friends took Chandulal away to prevent his shedding any further the dignity of representing seven trade associations on this occasion.

Thus ended a great day for Chandulal's courtiers, a greater one for Prithvi's fans and the greatest for Minister Morarji who found an industry lying prostrate and walked over it like an intellectual giant.

It was a sad day for the Indian film industry, which lost one more opportunity.

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A feast of his dialogue and songs

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Produced & Directed by
KISHORE SAHU

Starring:

KAMINI KAUSHAL * DILIP KUMAR * MAYA BANERJI

with:

DAVID * SUSHIL SAHU * RAMESH GUPTA
GULAB * HARI SHIVDASANI
ANANT PRABHU
etc:

AND THEN

THERE ARE

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WRITTEN & DIRECTED by:
RAMESH SAIGAL
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THEY ARE ALL

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ACTRESS

*A SOULFUL EMOTIONAL
 TALE OF LIFE'S LITTLE
 MISUNDERSTANDINGS.*

Story: **K. A. ABBAS**
Direction: **NAJAM NAQVI**
Music: **SHYAM SUNDER**

STARRING:
REHANA • PREM ADIB
& MEENA

WITH: **DAVID • MISRA ETC**

THESE BRILLIANT FOLLOWERS

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STARRING
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Directed by:
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"Veena" Deserves A Second Look By Censors!

Yaqub Entertains With His Frivolity!

When Seth Jagat Narain announced his decision to produce pictures we expected an unusual picture from him. He has had such a long experience in the distribution field that it would have been very easy for him to meet the demands of the masses and yet harness the film for a better purpose than mere cheap entertainment. We are, however, deeply disappointed in his maiden production.

"Veena" is just another triangle of romance like Ranjit's "Bela" or Pancholi's "Dassi" and as such contains all the cheap gags and familiar situations which we have so many times seen on the screen. In fact, there is nothing new in "Veena" from the beginning to the end with the exception of a couple of catchy tunes and the popular slapstick performance of Yaqub.

OBJECTIONABLE VILLAGE LIFE

On the other hand, if viewed critically, "Veena" has quite a few objectionable features seeing that our



Mr. Keshavlal Mody, producer of "Khidki" has donated Rs. 5000/- for the relief of the cyclone sufferers and in addition donated a full week's takings (23 shows) of "Khidki" at Kamal Talkies to the Mahatma Gandhi Memorial Fund.

village life has been rather badly slandered by caricaturing it in a cruel and frivolous manner.

In one of the early scenes in which the hero, Madan, arrives at a village, he meets the village maidens at the too-familiar village well and there tells the young girls that he has come in search of his sweetheart. When the heroine, Ratna, asks for a description of his missing sweetheart, Madan takes out a mirror from his bag and holds it before Ratna's face. Ratna, of course, rewards this impudence with a good slap on Madan's face.

This sequence, however, is not as innocent as it looks. In its reaction on the audience, it gives an incorrect and distorted picture of our village life. We have still to meet a village maiden who would slap a stranger in that manner however impudent his behaviour. Our maidens are taught to ignore such frivolous behaviour and run home as fast as they can. But in "Veena", the maiden is made to slap a man in direct contradiction of our traditions in womanhood. It is a Westernized distortion of Indian life and we wonder whether our young women are being taught the right thing.

Likewise the romantic interludes between Maina and Mangloo are not at all representative of the actual life in our villages where young women are taught to restrain their desires and handed down a traditional code of behaviour which is not even once inconsistent with the modesty and character attributed to Indian womanhood.

Maina and Mangloo, on the other hand, indulge in some disgusting slapstick wooing and Mangloo lends his lips to the musical voice of Madan and sends up a song of love to Maina standing in the window. This may be considered a good sequence in a Western picture but Indian women are not yet wooed in this disgusting manner and the relationship between man and woman in this country has not yet been reduced to such a farcical burlesque of desires.

VEENA

Producers: Jagat Pictures
Language: Hindustani
Story: J. P. Advani
Dialogue: Ansar Nasri
Lyrics: { Narendra Sharma,
Ramanand etc.
Photography: Jamshed Irani
Audiography: S. B. Thakar
Cast: Yaqub, Sulochana Chatterji, Rehman, Leela Misra & Veera.

Released At: Lamington, Bombay
Date of Release:

5th November 1948

Directed By:

J. P. ADVANI

If we must copy from the West why can't we pick up their best things instead of aping the wrong ones which conflict with our national ideals and traditions? The censors should reconsider these sequences seriously unless they want our village maidens to become just so many hoydens. The work of city producers, in pursuit of money, should not poison the fabric of our age-old village life.

USUAL ROMANTIC TRIANGLE

The story is thrown into the usual romantic triangle and as we have said before there is nothing new in it. Madan, a rich vagabond, runs away from home when his mother wishes to steady him by getting him married. He goes to a village and starts a flirtation with the first good-looking maiden he meets. He meets another village rogue in Mangloo and goes to his home only to discover that Ratna, who had only a little before slapped him near the village well, happens to be Mangloo's sister.

Madan and Ratna soon start the usual cooing and a comic relief is provided by a parallel romance between Mangloo and Maina which is shown as very much a cat and dog affair.

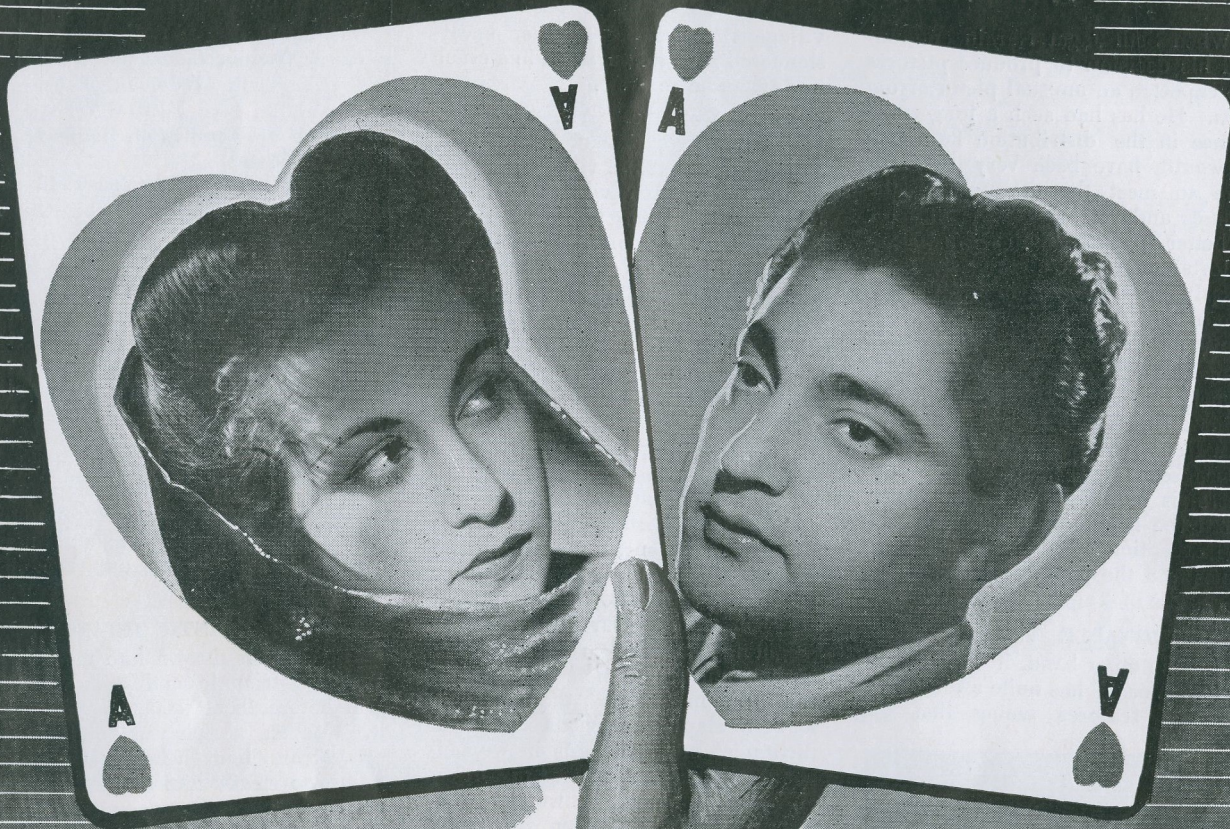
After laying the foundation of a Leila-Majnu romance between Madan and Ratna, Madan is called away to the dying bed of his mother. However, before the old hag dies she extracts a promise from Madan to marry Veena, a woman and a surgeon combined.

Madan, who had run away from his home during the early plans for his marriage, now tamely marries Dr. Veena to keep his later promise to

Punjab Film Corporation
PRESENT

C. Mistry

VEENA · AL · NASIR



in

BEEWEE

(A PARISTAN PRODUCTION)

*Produced & Directed
by*

WALI SAHEB

Veer Studio

Contact : PUNJAB FILM CORPORATION, Bombay 28.

his mother forgetting the previous one given to Ratna. Some code of honour, that !

Now Ratna starts sighing out sad songs on the usual lovers' hill in the village and Mangloo becomes miserable. Madan refuses to consummate his marriage with Dr. Veena and the woman doctor, probably attributing this behaviour to a pathological abnormality, settles down to the routine of housekeeping.

After a lot of sighing, Ratna starts in search of Madan and arrives in the city to break bread with a beggar who, incidentally, happens to be a philosopher as well. Ratna sings in the streets to keep the candle burning within and the usual theatre sharks spot her as usual. By this time, however, Mangloo, who has also followed his sister, meets Ratna.

Now comes the inevitable stage scene and like all good-looking street beggars, Ratna also becomes a great stage star. In the meantime, however, Madan has softened a bit towards Dr. Veena who had nursed the man through a film illness. Madan and Veena come to see Ratna's play, without of course knowing anything about her and Madan's blood pressure suddenly goes up at the sight of Ratna. That, of course, was natural seeing that Veena looked such a frozen cucumber.

The climax is now rushed and we see Dr. Veena doing an operation on Ratna with universal anxiety spread all over the screen. There is now a

scene in which Veena talks with Ratna—woman to woman—in the most frozen manner without any emotion or sentiment and delivers her dialogue coldly which, however, warms up Ratna who hands back Madan to the woman doctor for further medical treatment through a lifetime. Ratna goes back to the village having come to the city, danced on the stage and handed over her lover for further medical treatment.

EASY ON THE EYE

The picture is pretty well produced in spite of the theme being trite. The dialogue is humorous in parts and a couple of tunes are pleasant to hear. The picture is pretty well directed, even though we do not like the treatment of the subject.

From the players Yaqub easily scores over every one with his characteristic performance as Mangloo. Quite a few new gags add amusement to his role. The particular one in which he goes to commit suicide excites a lot of spontaneous laughter. But Yaqub's performance is always his own individual talent without the help of the director.

Sulochana Chatterji dances gracefully as "Ratna" and completely out-classes Veera in emotion and acting. In the role of "Dr. Veena" Veera neither looks a doctor nor even a 'Veena'. Even though her diction of the dialogue has improved a bit, she remains rigid and frozen throughout. Even the best emotional moments are

mercilessly murdered by her. Veera is in a large way responsible for the failure of the picture as she completely fails to contribute to the emotional drama and help the director to create the necessary dramatic contrast, which usually appeals to the masses.

Rehman is quite good as "Madan" even though his role cries for correct psychological development. Hemavati looks stupid throughout. She doesn't seem to be good even for minor roles. Leela Misra does her little bit beautifully and we are grateful to Jagoo Advani for not prolonging her dying moments too long.

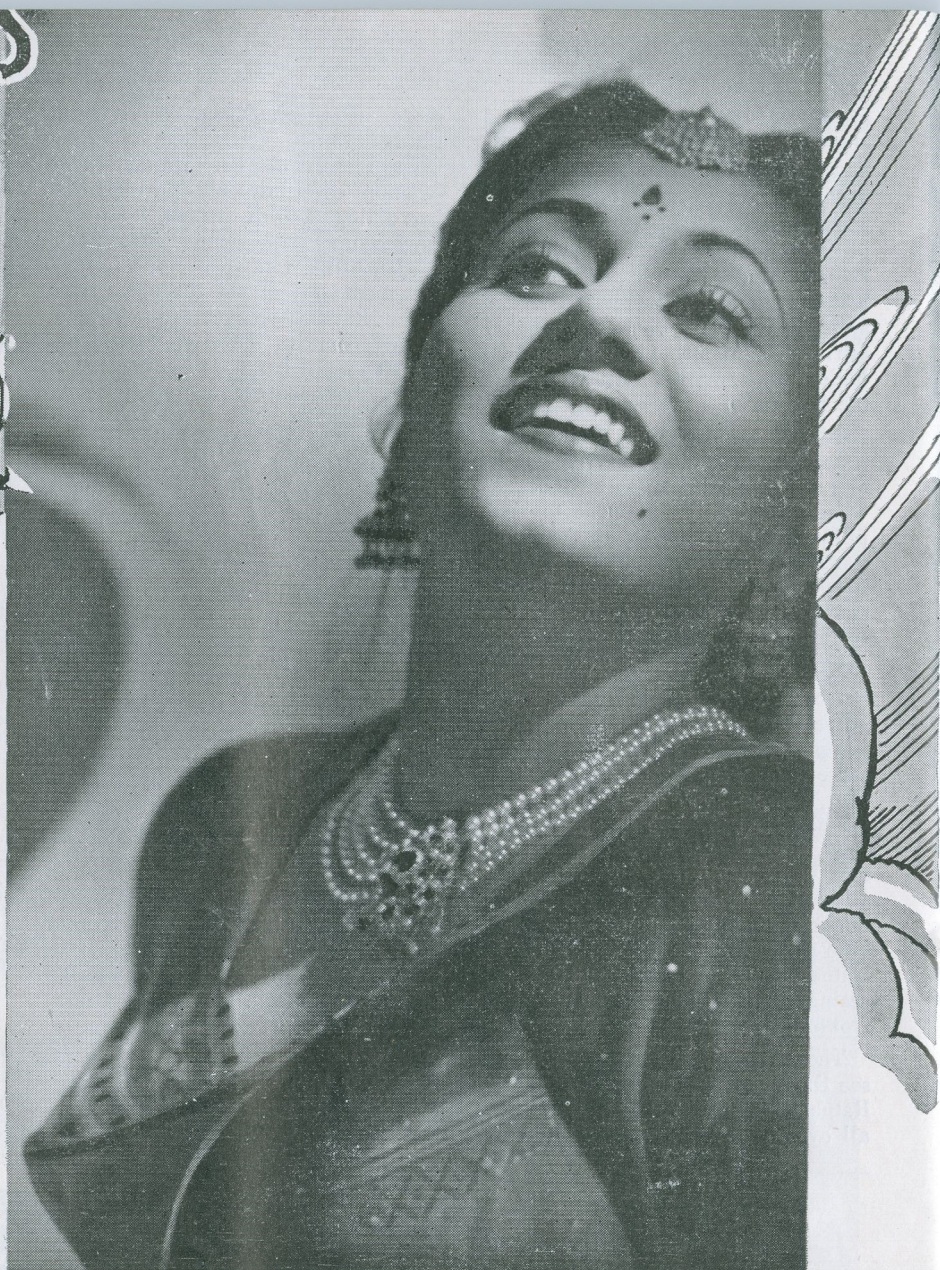
The picture is beautifully shot in parts and once again Jagoo Advani shows improvement in his work. If Advani continues with his present improvement he promises to be a good director pretty soon. The photography is pretty good and so is the sound. Ansar Nasri's dialogue is nicely written particularly in the humorous sequences of Yaqub. Though Narendra Sharma's lyrics have more substance, Ramanand's lyrics have a greater phonetic and musical value. If Ramanand would only put some thought behind his slick words, his lyrics would soon reach the top.

If we forget our quarrel about the trite story, "Veena" does provide some entertainment, particularly in Yaqub's sequences and Sulochana Chatterjee's dances.

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Ungrai

AN ALL STAR CAST WITH
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IN THE LEAD

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"Mandir" Is a Stupid Mess of Absurdities!

A Boring Picture With No Relief!

The most tragic episode in this picture is the death of Master Winayak, the producer-director, half-way through the picture. We have, therefore, no complaint against the dead in regard to this stupid picture. To us, therefore, Winayak still remains a good director of the past and we choose to nurse this sentiment always in the future.

We never considered V. S. Khandekar a good screen writer whatever his reputation as a Marathi novelist. The man seems to lack methodical thinking and betrays an abysmal ignorance of human psychology in the development of his screenplays. "Mandir" is one more proof of the fact that Khandekar has learned nothing new after long experience.

The picture is idiotically boosted as "Winayak's last homage to Mahatma Gandhi, and Mother India"; "A tale of the place made venerable by the presence of Lord Krishna and Mahatma Gandhi"; "A blazing tale of independence", "A picture inculcating Bapuji's teachings" etc. etc. To lend such high sounding and misleading adjectives to an idiotic conglomeration of stupidities and absurdities is to commit a crime against our trusting people who have supported our films through sun and rain with almost a proverbial patience.

AN OLD OLD STORY

The story is as old as the hills and it did not need a Khandekar to write it. A poor helpless family of two sisters and a little brother is being looked after by the eldest among them, Sushila, played by Shanta Apte. Meera the younger sister is expelled from her college because she fails to pay the fees, while Mukund, a child of 5, suddenly develops a hysteria for a statuette of Mahatma Gandhi, which the family cannot afford to buy without selling Meera's college books.

As per expectations a rich man comes along and wants to marry Sushila. In the picture Sushila looks old enough for the oldest one but we are asked to believe that she is too

MANDIR	
Producers:	Bhoomraddi Productions
Language:	Hindustani
Story:	V. S. Khandekar
Dialogue & Songs:	Pt. Narendra Sharma
Music:	Vasant Desai
Photography:	Bulbule & Savekar
Audiography:	Sharma & Kadam
Cast:	Shanta Apte, Shahu Modak, D. S. Salvi, Winayak etc.
Released At:	Swastik, Bombay
Date of Release:	5th November, 1948
Directed By: (Late) WINAYAK & DINKAR D. PATIL	

young and beautiful for the aged guy that rich Gangaprasad is. If we didn't agree to this, the story would not move further. So we compromise even though the imaginary contrast in ages of both reminds us of Shantaram's "Duniya Na Mane". Gangaprasad has been to Iran and he did not know that his son Professor Ashok had grown into a big man in spite of the son being a professor in a college. Ashok does not like this marriage and tries to dissuade his father as well as Sushila. But the individual needs of both being greater than their wisdom, Gangaprasad and Sushila become husband and wife. In romance Ashok is also on his own with a girl called Pushpa, played by Jaimala.

Gangaprasad wants a little child to play about in the house but the marriage doesn't yield one. Gangaprasad who probably felt that his money made up for his productive power is soon disillusioned and he soon takes his wife to Lungi Baba, a charlatan professing miraculous powers and having a large crowd of gullible devotees in search of health, wealth, youth, power, progeny and what not. Lungi Baba, as is expected by his obvious behaviour, is about to

rape Sushila but she is saved by an old disillusioned devotee who kills Lungi Baba.

Sushila now goes to her step son's home and is received by Ashok with complete sympathy and understanding. Very soon scandal takes wings and the air is full with dirty gossip about Ashok and his step-mother. Ashok is sacked from his college and Sushila leaves Ashok's home quietly to save her son from further ignominy.

That brings us to the 1942 Quit India movement and we soon find Sushila broadcasting rebellion from a secret station. We wonder how many women like Sushila we had in the 1942 rebellion trying to build a nation having failed to build a home. Sushila is soon arrested by the British police and made a patriot but she is put into a gaol only after giving her a chance to give a sermon outside the jail gates and christening the jail as the real temple (Mandir).

With the grant of freedom in August 1947, the story ends and Sushila walks back into the waiting arms of her old husband and the ethics of the original theme of unequal marriages are completely forgotten. It all ends well. What less can you expect seeing that the original producer died for it?

DULL AND RISKY

Shanta Apte looks old and flabby and one has to strain one's imagination to fit her in a teen-age role. She, however, gives a good performance and sings a couple of songs not so badly.

Shahu Modak has acquired a weighty personality in wrong spots and cuts rather a poor figure as Professor Ashok.

Janki Das and Vijaya prove suitable for cheap burlesque. Salvi's staginess in acting deprives him of a good opportunity to show his talent.

The dialogue is poor and so are the songs. We fail to find a justification for the opening song—"Vaishnav Jan" (Gandhiji's favourite hymn) in a picture with the story of a sex-starved widower and a charlatan. Photography and sound recording are tolerably good.

All told, "Mandir" is a meaningless mess which neither elevates nor entertains. The picture is a very risky proposition for exhibitors all over India.



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WATCH FOR OUR NEXT

“SHAIR”

with a Thundering

Cast ? ? ?

"Devar" Draws Fools In Crowds! *Picture Presents Hackneyed Story!*

The story of this picture is written by Prabhulal Dwivedi, the literary twin of Mohanlal Dave. That in itself should suggest an obsolete and outdated subject which is neither novel nor original and lacks topical appeal in the prevailing social conditions.

The picture might have proved suitable entertainment had it come to the screen some 21 years ago so as to "deserve" a 21-gun salute fancied for it by the recently rejuvenated film critic of "The Times of India" who found it (hold your breath) an ideal entertainment in the year of grace 1948. But that is perhaps another story.

PROOF OF LUNACY

It would have been understandable had some producer like Vishnukumar Vyas, Vijoo Bhat or even Chandulal Shah, for that matter, would have taken up such a story as a side production for using up rotten sets.

But "Devar" is produced by Pramila, an intelligent and educated lady and directed by Yusuf of "Aina" fame (whatever that might mean) and the way both of them have managed to keep the old "formula" going in the usual "Ghar Sansar" traditions, should serve as an eloquent evidence of the anxiety of these people to exploit the social customs and conventions of the Hindus for commercial purposes.

The picture opens with a song a la "Dharmatma" of Prabhat in which little Vasanti goes singing and dancing through a village. Manju, the youngest sister in a village family, sings the news of her elder sister's approaching marriage with a mock ecstasy that almost suggests that Shobhana, the elder sister, was at last being married in spite of goodness knows what.

The whole song is ridiculously portrayed on the screen and only succeeds in proving the director's utter ignorance of our village life and of the ways and customs of the Hindus especially in regard to the sacred institution of marriage.

Shobhana's marriage is the key situation in the story and we soon

DEVAR

Producers: **Silver Films**
 Language: **Hindustani**
 Story: **Prabhulal Dwivedi**
 Screenplay & Dialogue: **Hasrat Lucknawi**
 Songs: **Naseem, Aziz and others**
 Music: **Gulshan Sufi**
 Photography: **Ahmedullah**
 Audiography: **C. M. Pancholi**
 Cast: **Kumar, Yakub, Jyoti, Yeshodhara Katju etc.**
 Released At: **Capitol Cinema, Bombay**
 Date of Release: **19th November 1948**
 Directed By: **S. M. YUSUF**

see Sewa Ram, her eldest brother, agreeing to dispose of his sister to the son of the greedy and niggardly Din Dayal with a dowry of five thousand, which amount Sewa Ram expects from his prosperous younger brother, Dr. Gopinath, on whose education the family had staked its all.

Now the story travels through the usual rut. Dr. Gopinath has a wife who doesn't like her village relatives nor the idea of her husband helping them with money. On the wedding day of Shobhana, the money doesn't arrive and the greedy Din Dayal takes his son away right from the midst of the ceremonies. This is almost an impossible situation in these times, but it is there to ridicule the Hindus who are a very patient and tolerant people.

The story is prolonged on impossible lines with situations that shatter one's imagination the way it is stretched. The most amusing sequences in the story are those in which Sewa Ram falls into a passing truck while the little son of Dr. Gopinath falls into a car—both the falls saving the lives of these circus artistes.

It all ends well as expected but before it does you get sufficient evidence of the lunacy of the story-writer and the director.

KUMAR STANDS OUT

In a story, basically so absurd,

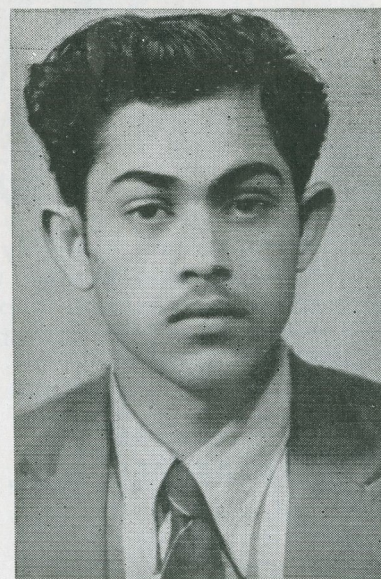
the direction cannot be intelligent. The greatest tragedy of the picture is, however, its utterly rotten recording which kills the music and even the stupid entertainment.

From the players, Kumar gives easily the best performance in the role of Sewa Ram. The diction of his dialogue is superb and he almost lives his role as a kindly, sensitive villager.

That little midget, Yeshodhara Katju, plays her part well and creates some excitement as the little cactus of the family. Yakub has rather a tame role to play and his typical talent is wasted for want of scope. The rest are not much.

The picture will not appeal to the average intelligent filmgoer but the masses seem to have liked this hackneyed story if the large crowds are to be taken as an indication of their approval.

"Devar", in short, is the usual dope which producers have been giving to pick the pockets of our illiterate millions and it is high time that one of the 21 guns, given in salute by the obviously unintelligent critic of the Times of India, should be used to blow off Prabhulal Dwivedi and Director Yusuf. That will be a good use of the gun.



Recruit Krishna Shanker Seth c/o M. S. Seth Esq., B.A., LL.B., Advocate, Old Cantonment Road, Dehra Dun, is 18, 5'8", speaks Hindi and Urdu and has obtained prizes for proficiency in school dramatics.

A DYNAMIC DRAMA OF DREADFUL DESTINY



SITARA



SURAIYA



MOTILAL

LEKH

Built up on a highly emotional and true-to-life theme, throbbing with dynamic action, excitement and suspense, LEKH is destined to be a Box Office Smasher.

MUSIC BY
KRISHUNDAYAL, B. Sc.

DIRECTED BY
G. RAKAISH

STORY & SONGS BY
QAMAR JALALABADI

PRODUCED BY
MEHTA & RAGHUPATRAI.



FOR TERRITORIAL RIGHTS CONTACT:

LIBERTY ART PRODUCTIONS,

11/12, TINWALA BUILDING, TRIBHUVAN ROAD, BOMBAY 4.

NAS L-3

Censors Must Protect Muslims From "Shikayat"

Killing Boredom In Every Foot!

Of all the idiotic and meaningless pictures that have come to the screen, "Shikayat" is perhaps the most distinctive in rank stupidity and boredom. The picture has no story, no purpose, no entertainment and not even one good situation or a song to give some relief. It is a monstrous waste of money and opportunity.

If at all, this picture serves one purpose—that of slandering Muslim home life. It shows grown-up daughters of a noble Muslim family in purdah peeping and prying on the disgusting pranks and antics of a crowd of young men in an adjoining room thus outraging whatever social principles and sanctity the Muslims attribute to their long nursed institution of the purdah. A good deal of disgusting frivolity is also shown between the two Muslim maidens and the young men in open defiance of the discipline and dignity found among the better class Muslims.

One wonders whether the Muslims in India have lost the protection of the Censors with the grant of Pakistan. Muslim culture is also a part of our Indian heritage and needs to be protected by the State whenever

SHIKAYAT	
Producers:	Navayug Chitrapat Ltd.
Language:	Hindustani
Screenplay & Dialogue:	} Ismat S. Lateef
Lyrics:	
Music:	Nakhshab & J. Akhtar
Photography:	Rashid Atra
Audiography:	A. D. Deo
Cast:	Bal Chavan
	Snehaprabha Pradhan,
	Shyam, Rama Shukul,
	Hamid Butt, Baby Sha-
	kuntala & Nigar Sultana.
Released At:	New West End,
	Bombay.
Date of Release:	12th November 1948
Directed By:	
SHAHID LATEEF	

assailed by such irresponsible elements. Strangely enough a Muslim writer and her husband have been responsible for this disgusting picture.

It is all about Razia, the daughter of Khan Saheb and her marriage. The Khan Saheb has two nephews both of whom hope to acquire the

old man's wealth by marrying Razia. They are both ultimately exposed and Razia marries Anwar the gay unknown Lothario living as her father's tenant in the same building.

OBJECTIONABLE PICTURE

There is nothing objectionable in this thumbnail theme but the sequences sandwiched between the two ends of the story are to say the least revolting. Anwar lives with three other loafers and there is not the least evidence about their being either students or working people. They eat, sing, dance and indulge in some stupid antics and dirty jokes against the two maidens all along. Because of the money order one of them receives, if we mistake them for being students, we don't see a single book throughout the picture except a photo of Stalin prominently shown a couple of times to emphasize Shahid Lateef's political leanings.

The most disgusting aspect of the antics of these young men is the use or rather the misuse of the youngest sister of Razia who is sent out on shameful errands and made a medium of suggestive adult pranks.

Seen in this context the entire picture becomes objectionable and we wonder what the Muslim members of our Board of Censors are doing if not looking after the social and cultural interests of their community. Perhaps the most disgusting sequence is the scene in which Razia is shown entering the room of Anwar in his absence and throwing about the contents of his suit case. The entire sequence of Razia wearing the wedding ring and Anwar trying to take it off her finger is hardly complimentary to any class of Indian life—least of all to the Muslim community observing a rigorous purdah system.

BAD BUSINESS PROPOSITION

As the story is one long slapstick at the expense of the Muslim community, there is hardly any scope for a good performance by the artistes. Shyam and Snehaprabha, however, do their bit and Nigar Sultana beats Snehaprabha by looking more charming and attractive. Hamid Butt becomes tiresome with his idiotic "Dekha Jayega". The rest don't matter.

The production values are poor and the direction is amateurish. The music is not at all attractive.

The picture provides killing boredom from the beginning to the end and as such becomes a bad business proposition to all exhibitors.



Devika Rani, as she once looked, in "Anyaya" a social story of Diamond Pictures Ltd.



ROOPKALA
NIKETAN
presents

BAPU *ne* KAHATHA

PRODUCED BY - N.L. JALAN
DIRECTED BY - K.K. VARMA

Starring :

Mira Misra, Parash Banerjee,
Pahari Sanyal, Sunder, Kamal
Misra, B. Kapoor, Rirkoo,
Pritidhara, Shuki Dhara etc. etc.

Music :

CHINMOY LAHIRI

Songs :

RAMCHANDRA "ANSU"

Art :

CHARU ROY

Dance :

JAMUNA Pd. PANDEY

Scenario & Photography :

G. K. MEHTA

Contact :— **ROOPKALA NIKETAN,**
7, SARAT CHATTERJEE AVENUE, CALCUTTA, 29.

AT HOME AND ABROAD

CINEMAS IN PAKISTAN

Peshawar, November 30.

Tasvir Mahal Cinema was the scene of a daring dacoity by a gang of fifteen persons armed with daggers, rifles and lathis.

The gangsters fired a few shots to scare the crowd and then attacked the manager's office, the booking office and forcibly took hold of the cash.

This is the umpteenth robbery in the Garden of Allah. This new racket began in Karachi when the cinema collections belonging to Khan Saheb Mobed were robbed killing a man and wounding a couple of others.

OLD WAGES

Hollywood, November 30.

Rex Harrison, popular British actor, who hit the headlines after the tragic suicide of film star Carole Landis, is once again in the news because his ex-wife in London has filed a suit for collecting \$28,000 of alimony arrears.

WHAT A CROWD !

Madras, November 16.

The Madras government have appointed a new Censor Board with effect from December 8, 1948. It has a crowd of 24 members, including the Commissioner of Police, Madras (ex-officio) President; the Director of Information & Publicity (ex-officio) Convener; the Station Staff Officer (ex-officio) Fort St. George; S. A. Shafee Muhammad Sahib Bahadur; Dr. U. Krishna Rao; Sri P. Sambanda Mudaliar; Sri Musiri Subramania Ayyar; Sri M. Satyanarayana; Sri M. Balasubramania Mudaliar; Sri V. Avaswami Nayudu; Sri Narla Venkateswara Rao; Sri Pasala Suryachandram; Shrimati S. Manjubhashini; Sri M. R. Vittal; Sri K. Subramanyam; Mrs. Savitri Rajan; Mrs. Sarojini Varadappan; Prof. K. Swaminathan; Mrs. Parijatham Naidu; Mrs. C. K. Vijayaraghavan; Mr. Mohanlal Mehta; Sri M. Varadarajan; Mrs. Kailasam and Mrs. Krishna Row.

That completes the imposing list of two dozen members of the Censor Board, nine more than we have on the Bombay Board.

And yet vulgarity in South Indian pictures is on the increase. Is it a case of too many cooks spoiling the broth?

CHEATING DEATH

London, November 25.

Britain's well-known comedienne, Nellie Wallace, died on Wednesday, the 24th of November at the 'official age' of 66. Her identity card and theatrical references put her at 66. Even her closest friends were duped into believing 66 as her real age. But after her death, the secret was revealed by a relative that she was actually 78 years old.

FOURTH DEGREE !

Hollywood, December 1.

Hollywood comedian, Eddie Bracken, answered 'Papa' for the fourth time. This time it was to the call of a daughter.

NO CINEMAS IN MADRAS

Madras, December 1.

The Madras Government have decided not to release iron, steel, cement, and other scarce building materials for the construction of elaborate and luxurious buildings like cinema houses, dance halls, studios, amusement concerns etc.

It is a bit late in the day and yet not too late.

NO BEDROOM DECORATION

Hollywood, December 1.

Rhonda Fleming, the latest heart-beat to star opposite Bing Crosby in the technicolour epic "Connecticut Yankee", has secured a divorce from interior decorator Thomas Lane.

The charming Rhonda got custody of her seven-year-old son, Kent.

DAWN OF CIVILIZATION !

Lahore, November 25.

The West Punjab Film Censor Board has been formed now and consists of the following members: Syed Noor Ahmed, Director of Public Relations; Begum Shah Nawaz, M.L.A.; Begum Salama Tasadduq Hussein, M.L.A.; Allama Alla-ud-din Siddiqui, Secretary, West Punjab Muslim League; S. M. Sharif; S. A. Bokhari, Principal, Government College, Lahore; Moulana Ghulam Mohi-ud-Din Qasoori.

Pakistan is getting civilized fast.

CALCULATING FATHERS!

Hollywood, December 2.

Hollywood actor Robert Young, is not only papa to four daughters in life but also in "The World And Little Willie", where his four "young ladies" feature. They are aged fourteen, ten, four and two.



Producer-director Mehboob made news when he sent a cheque of Rs. 5001/- to Minister Morarji R. Desai for the relief of the cyclone sufferers. We are now waiting for A. R. Kardar, who has made millions in India, to do likewise.

What is new in that? Producer-director Shantaram of India never gets a new child unless he has a role in view in his next picture.

SHORT OF CASH!

Lahore, November 25.

The West Punjab Government has increased the Entertainment Tax from two annas to four annas per rupee.

Pakistan needs money to pay for Zafrulla's weekly lies.

BANNED AND CANNED!

Patna, November 27.

The Government of Bihar have declared "Khidki", produced and directed by P. Santoshi to be an uncertified film in the province of Bihar.

Strangely enough, this film was banned even before it was examined. Probably, it was not booked in the right theatre. The distributors should correct the mistake.

ALL OVER BANGLES!

Bombay, November 19.

Jayantilal Ramji, a manufacturer of celluloid bangles was arrested on Thursday the 18th November, by the Pydhoni Police on a charge of storing inflammable materials such as celluloid bangles and old discarded films in his flat without taking the necessary precautions.

As a result of this careless storing, a fire had broken out in the building at the junction of Bapu Khote Street

and Banian Road, Pydhoni, gutting the third and fourth floors.

Pending further inquiries by Presidency Magistrate Mr. G. A. Sabnis, the alleged accused was offered bail for a sum of Rs. 5000/-.

BELIEVE IT OR NOT ?

Hollywood, December 1.

Merle Oberon and her cameraman husband Lucien Ballard, married in Mexico in 1945, are reported to have come to a parting of the ways.

The news of the break-up came from Italy, where both were on a vacation. Did Merle by any chance meet a singing Italian?

EVEN MADRASSIS !

Madras, November 20.

The Madras Government have banned the film "Matlabi" as unsuitable for exhibition in the whole province of Madras.

And yet the film has been allowed to be exported and was shown recently in Rangoon to the utter disgust of many sensible filmgoers.

LET THEM !

Hollywood, December 2.

Raymond McCarey, 44, movie director and brother of well-known director Leo McCarey was found dead in his apartment by the police.

The police suspect suicide.

MATTER OF BREASTS !

Bombay, November 17.

Things have not been going on smoothly between director Vedi and his wife Geeta Nizami and the climax was reached when both of them wanted the custody of their child Muini.

When Geeta fell ill, Vedi kidnaped the child from her.

Finally the law handed over the child to the mother as it was being breast-fed.

OLD LIABILITY !

Hollywood, December 2.

After a seven year marriage, Jean Wallace has divorced Franchot Tone.

Jean has given custody of their two sons, aged five and two, to Franchot because she feels they will be happier with him.

MORARJI'S SCARECROW !

Patna, November 16.

In view of the fact that government's building programme is held up because of building materials being diverted to construction of

cinema houses, the Government of Bihar have decided not to issue any new licenses to cinemas for a period of two years.

The government have also directed that all cases in which permission to build cinema houses was given on

the understanding that licenses would be issued when the buildings were completed, will be re-considered.

What about Manu Subedar's "Liberty Cinema"? Can't we turn it into a refugee relief centre?

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ZENITH

•

LECOULTRE

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JAEGER

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CONSTANTIN

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VACHERON &

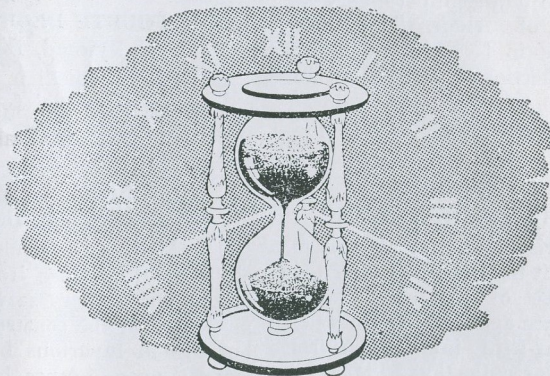
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PATEK PHILIPPE

•

ZENITH

•



1949

In a matter of days, we shall welcome in a New Year, with a cherished hope that 1949 will bring greater prosperity and happiness to all throughout the land. To friends and dealers, Favre-Leuba extend their greetings for the New Year, with a joyous note that already a choice selection of the finest Swiss watches and timepieces are arriving daily.



FAVRE-LEUBA & CO., LTD.

BOMBAY & CALCUTTA

• ZENITH • SANDOW • JOHN BARREL • INTERNATIONAL •

JOHN BARREL • ZENITH • CONSTANTIN • VACHERON & PATEK PHILIPPE • ETERNA • INTERNATIONAL

SCARED OF GODSE ?

Bombay, December 2.

The Bombay Board of Film Censors has cancelled its certificate issued to the film short called, "Mahatma Gandhi's Assassination Trial" produced in English, Hindi and Tamil on the ground that the exhibition of the film at this juncture is not desirable.

ISLAM IN DANGER

Hollywood, December 4.

The internationally notorious romance between Prince Ali Khan and Rita Hayworth will cost the vivacious star five thousand dollars a week henceforth.

As Rita failed to report for work on Friday the 3rd December, according to her contract, the Columbia Studio suspended her pay cheque.

It doesn't matter, the Aga Khan's followers are working for Rita all over the world.

FOREVER GREEN!

Reno, Nevada, December 3.

Authoress Kathleen Winsor of "Forever Amber" fame was granted a divorce from band leader Artie Shaw on a charge of mental cruelty.

The hearing lasted four minutes.

Kathleen was the sixth wife of Shaw and was married in Juarez, Mexico, in 1946 after her divorce from her first husband, Robert J. Herwig.

THERE AND HERE !

London, November 20.

"Film Missionaries" have been appointed in Britain and they will be sent to different towns to contact people who never go to the cinemas.

By questioning 10,000 such people, they hope to improve the quality of British pictures and thus increase attendances at the theatres.

We must send missionaries to stop people from seeing Indian films.

WELCOME GRIERSON !

Bombay, December 8.

The Government of India propose to appoint an enquiry committee to study the developments of the film industry with particular reference to the possibilities of manufacturing cinematograph equipment in India and the question of import of raw films.

The Committee will consist of representatives of the Ministry of

Education, the Ministry of Industry and Supply, one member of the Constituent Assembly and another representing the film trade.

It is understood that Mr. John Grierson, the father of the British documentary films, will probably be appointed as the Chairman of the committee. The rest depends on a wise choice of the local representatives.

A HUSBAND NOW!

Bombay, December 16.

One time favourite child star, Anant Marathe, who has so often played little Lord Krishna on the screen, got married to Miss Prabha on Wednesday the 15th December at Poona.

We wish the young couple all happiness in their new partnership.

IN LOVING MEMORY

While the film producers who took gold out of Saigal's golden voice for years have already forgotten the singing idol of millions, our music-minded college students do not seem to be inclined to do so.

The St. Xavier's College Musical Club is reported to have organized an Inter-Collegiate Musical Competition to be held on the 5th January and the winners of the Competition will be awarded a silver trophy called the Saigal Memorial Trophy.

It is our students' tribute to a man whose melodious voice still haunts a million homes.

FILM MAGNATE ARRESTED !

Bombay, December 11.

Maneklal Chunilal Shah, proprietor of Swastik India Ltd., a film distributing firm was arrested by the anti-corruption branch of the Bombay C.I.D. on Wednesday the 9th December in connection with the fire in "Chowpatty Chambers" at Sandhurst Bridge, Bombay, on the 13th April 1948.

Maneklal was released on bail by Mr. H. G. Mahimtura, Presidency Magistrate. The hearing of the case stands adjourned to January 20, 1949.

BANNED !

Nagpur, November 26.

The Government of C. P. have banned "Nehru Guards India" produced by Messrs. Motwane Limited

and "Cease Fire in Hyderabad" in the whole of Central Provinces and Berar as unsuitable for exhibition.

LOVE'S LABOUR?

Srinagar, November 22.

The Information and Broadcasting Department of the Jammu and Kashmir State has set up a mobile film unit which will tour the whole state and give free cinema shows to educate and entertain the villagers.

What about our poor soldiers who have been fighting the enemy for the last twelve months?

CYCLONE RELIEF

As usual the poor and homeless suffered the most during the recent cyclone that swept over Bombay destroying almost everything that stood in its way, except, of course, the walls of gold built in cement. The havoc was so widespread that the Government of Bombay had to issue an appeal for public generosity to give relief to those who lost their all.

While a number of leading film producers who had made tons of money during the war refused to shell out a little of their blackmarket profits for the sufferers, embittered by the Government's strict policy in censoring anti-social pictures, quite a few film folks willingly responded to the Government's appeal and the following contributions were sent to Home Minister Morarji Desai:

Mr. K. M. Vartak, Income-tax Expert to a number of film concerns	Rs. 5000/-
Mr. Mehboob Khan, Proprietor, Mehboob Productions	Rs. 5000/-
Mr. Baburao Patel, Editor, "Filmindia".	Rs. 5000/-
Mr. Keshavlal D. Mody, of "Arvind & Anand" producers	Rs. 5000/-
Mr. Chuni Lall on behalf of Filmistan Ltd.	Rs. 5000/-

Let us hope every one in the film industry gives his bit to help the cyclone sufferers. The cheques may be written in the name of Shri Morarji R. Desai and addressed to him at Ridge Road, Malabar Hill, Bombay.

Our next social hit "JUDAI" with a top-notch star cast.

HINDUSTAN ART PRODUCTIONS

MUNAWAR SULTANA
YAKUB, CUCKOO
JYOTI, ZILLOBAI
MIRZA MUSHRAF

in
NISBAT
نِسْبَت

Directed by:-
S. SHAMSUDDIN

Produced by:-
N. MOHMED.

Shangri-La

TERRITORIES:-

Delhi, U.P. & East Punjab: M/s. Modern Cine Traders, Delhi.
Bengal: M/s. Noble Pictures Corporation, Calcutta.

Western Pakistan including Sind & Baluchistan:

M/s. New Ever Shine Pictures, Lahore.

For Particulars:-

HINDUSTAN ART PRODUCTIONS,
P 62 A, BENTINCK STREET, CALCUTTA.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

CASHING FAST

"Your "Gandhi Incense and Buddha Burner" in your October issue has come at the right moment. In Madras the tendency to name the hotels after our leaders is increasing and we have at present 'Bapuji Cafe', 'Nehru Hotel', 'Patel Cafe', 'Nehru Lunch Home', 'Netaji Cafe' etc., etc. Some of these restaurants are being opened by our popular ministers themselves. Will the Central Government take any steps to stop this sort of degrading exploitation?"

MADRAS 7.

C. Sanjeevi.

DOOMSDAY

"It is a pity that so far your readers and the film-goers alone have made the best use of the 'Woes & Echoes' section by ventilating their grievances. The producers and the other people in the industry have not made any attempt to express their grievances through this column. But on the contrary most of the leading producers have stopped advertising in "filmindia" in spite of their tacit conviction of the huge country-wide circulation of the magazine. Mr. Patel! When will our producers realise their folly and turn over a new leaf?"

TANJORE.

D. William Moses.

ISLAM IN DANGER

"I had the fortune or was it a misfortune of seeing the picture "Dard" supposed to be a box office hit from Kardar containing nothing except seeds of communal trouble.

"Were censors asleep at the time of censoring this picture? Proof of the ability of our censors is given when they allowed the exhibition of the film "Dard" with a song containing communal lines. The lines run as follows:—

"Allah ke bandon ko majhdhar ka gham kyon ho"

"Islam ki kishti ko ham par laga denge".

"At many places there are words like Islam and Kcm (Caste).

"It is a case for our popular government to take some action."

JODHPUR.

K. C. Purohit.

JAWAHAR'S JOB

"I agree with your views on exploitation of Mahatma Gandhi's name for commercial ends. Such abuse of his name must be promptly checked.

"There is also another aspect of the problem. Almost every clay-modeller and painter is today going out of his way to be patriotic by presenting Gandhiji in clay or in colour. These self-styled artists generally turn out grotesque looking statuettes and paintings which however find a ready market simply because of the name that is tagged on to them. To present the Father of the Nation in such an unbecoming manner is a great disservice to the country.

"Government should make it obligatory that all models and paintings of Gandhiji should be certified before being displayed. If our people have not enough sense of responsibility, it must be instilled into them, however undemocratic the process may seem".

GHAZIABAD.

Bishan Sahai.

ANOTHER WAZIR!

"In your August 1948 issue Seth Jagat Narain has contradicted the report of some Lala Wazir Chand of New Delhi whose letter, he states, ap-

peared in your July 1948 issue. Coincidentally I reside in New Delhi and bear the name of Wazir Chand beside which I am closely connected with a reputed firm which carries business of distribution and exhibition of cinema films. Since full address of your correspondent (my namesake) is not mentioned in your magazine, it is natural for Sethji and people of the trade to take me as your correspondent.

"Through the columns of your paper I wish to clear my position and inform your readers that it is well over 8 months that I have not been to any of Sethji's cinemas. Consequently I could not have made any comment on the sound system of any of his cinema houses."

NEW DELHI.

Wazir Chand.

SENSE ?

"In "Ghar-ki-Izzat" there are some scenes showing our beloved Bapu and his funeral. These scenes are totally unnecessary. They have no connection with the theme of the film. The scenes are nothing but commercial exploitation of our Bapu.

"The censors seem to cut scenes which are necessary for the action of



That's a relief to see Kishore Sahu that way, but the knowledge that Ramola does this to him, hurts and badly at that, in "Sawan Aya Re" written, produced and directed by Kishore Sahu.

a film but they won't stop producers from commercializing Bapu's name.

"The censors must learn which thing to cut and which not to cut. It is high time now they show some sense."

JODHPUR.

J. Lal Thanvi.

BOTH PERHAPS !

"New theatres are also cropping up in Mysore City like mushrooms. To get a bag of cement I am trying my best for the past so many months, still I am not successful. God alone knows how these capitalists build picture palaces overnight. Anyhow, I

attribute the crop of these picture palaces, either to the black market trade, or to maladministration in the "people's" government. Am I right?"

MYSORE. *H. S. Raja Gopal Rao.*

SLEEPING CENSORS !

"In "Dard", produced by A. R. Kardar, the opening scene is full of Islamic crescent flags to maintain an overwhelming Islamic atmosphere. The opening song actually ends with "Islam ki kishti ko ham paar laga denge".

"I cannot understand how Islam's boat (Kishti) is always in danger

requiring Kardars and others to tow it to the shore of safety.

"Isn't this communal propaganda in a secular state? What are the censors doing?"

BOMBAY.

B. N. Sahasrabudhe

SHE IS A SHE !

"Some time back I happened to be in the audience of an English picture in a local cinema hall which was graced by the presence of our Provincial Governor. At the end of the picture when the National Flag was being flashed on the screen for a few seconds, while almost every one stood in attention as a mark of respect, the Governor, one of our Congress top-notchers, left the auditorium along with her guard, much to the surprise of the people sitting next to her. She might have done so to avoid the rush, but she could have waited all the same, or couldn't she?"

LUCKNOW.

R. Ghosh.

THE OLD GAME !

"I was greatly surprised to note the advertisement of Gupta Art Productions' "Ek Roz" on page 30 of Nov. '48 issue of "filmindia", which says that the picture ran at Kanpur for ten weeks.

"Although a run of ten weeks in Kanpur is not in the least laudable, yet the pity is that this figure itself is exaggerated 2 1/2 times. And the advertisers have published such a glaring lie in a popular magazine like "filmindia" without any compunction !

"Probably the advertisers did not know that "filmindia" has a wide range of arduous and intelligent readers, each a miniature Patel, who send in views and news from all corners of the country, which are published in the magazine in its "Woes & Echoes" columns.

"Ek Roz" is one of those pictures which are too poor to merit any criticism and it was with great difficulty that Mr. Grover, Manager of the local Nigar Talkies could push it for four weeks."

KANPUR.

S. D. Shukla.

BY CRIMINAL INDIFFERENCE !

"Recently while going through a magazine I noted with disgust that the film "India Speaks" has been given a licence for exhibition to adult audiences by the London county council. This particular film, as every one is aware of, is nothing but

A MUSICAL EXTRAVAGANZA
THAT TUGS AT THE
HEART-STRINGS—

That's

MITTI KE KHILOUNE

A RANJIT Picture

Starring:

**NIGAR, KARAN DIWAN,
NIRUPA ROY, DULARI,
S. N. TRIPATHI**



Director: PRAHLAD DUTT

Now Showing at

SWASTIK

a venomous tirade against India and her culture. It is all the more disgusting as well as surprising to observe that the permission for exhibition has been granted at a time when the British Government is trying hard to show to the world that they are anxious to maintain cordial relations with India. We also want to establish friendly relations with every country; but we do not want friendship at the cost of our honour. Let us wait and see how our Government vindicates our honour."

LUCKNOW. *Pooran Chandra Pande.*

NOT COPPER, GOLD !

"It is understood that in pictures which are sent to Pakistan from here, the National flag is replaced by the Pakistan flag and songs encouraging communalism are added. Is it true? If so, does it not constitute an insult to our National flag? And why curse Pakistan which is built on the self-confessed foundations of communalism, when our own producers and distributors, who for the sake of a few pieces of copper, sell our nation's honour?"

NEW DELHI. *Suresh Kumar.*

TURN ROUND AND SLAP

"The habit of resting one's feet with mud-stained shoes on the edges of chairs in the front is most common in our cinemas. If the idiots would only realize that the person in front gets his clothes spoiled apart from being annoyed, life would be a bit easier in our cinemas.

As it is impossible to teach one and all from the masses, it would be some relief if cinema owners fix up a railing immediately behind the seats for these foot-resters to keep their feet."

BHIWANI. *Rajesh N. Saxena*

THE DUMB GODS !

"It is becoming increasingly difficult to tolerate the manner in which the producers are exploiting the religious-mindedness of our people. A systematic exploitation of the Ramayana to fill their money bags has been going on recently. At present there are five pictures on Ramayana running in Poona—1. "Sita Haran", 2. "Sita Swayamwar", 3. "Ram baan", 4. "Ramabhakta Hanuman", 5. "Jai Hanuman". It is hard to see the Gods worshipped by millions at every theatre."

POONA 2.

H. M. Shah.



With her sad and expressive eyes Nigar Sultana gives an eloquent performance in "Bazaar", produced by Madhukar Pictures.

HIGH, HIGHER AND WHERE ?

"A mansion of a building housing a college and a palace of a hostel attached to it, situated in a village containing two and a half huts. Have you ever witnessed such a sight Mr. Patel? If not, then you have been distinctly unlucky. I have seen one in Kardar Productions' "Natak". Most probably Amar, the bony hero of the picture badly needed some oxygen to enable him to work in the picture, so Mr. Kardar (I am sorry, Producer Kardar) thought it better to shift these two huge buildings to a village so that his hero could breathe some fresh air free from the carbon-di-oxide contained in the chimney smoke of the city.

"The Education and Health Ministers of the Government of India should get hold of this idea and immediately issue directives to the respective provincial governments not to grant permission to build any more colleges in cities. India is a land of 7,00,000 villages and an overwhelming majority of her population lives in them. If we follow Mr. Kardar's (I am sorry, Producer Kardar's) idea then illiteracy will disappear from India within a very short time and the nation's health will also im-

prove considerably. Then why this botheration about the Five Year and Ten Year Plans with such an excellent idea in hand? Our producers do possess some remarkable intelligence."

BANGALORE. *V. K. Fazlur Rahman.*

"FRIENDS" & "COMRADES"

"I congratulate you on your bold editorial in the November issue of "filmindia" regarding the activities of the Communists. I entirely agree with you when you say that the monster of Communism must be deterred from crushing under its feet the abiding values of life which we all so dearly cherish.

"The so called Friends of the Soviet Union had no moral right to endeavour to dissuade people from seeing the picture "Iron Curtain". The picture could not, by any stretch of imagination, be characterised as a piece of malevolent propaganda against the U.S.S.R. We all know that the Soviet Union, having established economic democracy, has failed to establish a new society in the more enlightened and catholic sense of the term. It has always sought to establish intellectual regimentation and to stifle free thinking. After all, food and shelter, important as they are, are not the sole factors that distinguish man from beast. Development of human personality, which is the quintessence of democracy, is looked upon with awe and abhorrence in the U.S.S.R. Have we not read of poets persecuted by the Soviet Union for no other reason than that they refused to prostitute their pen? How, then, does it lie in the mouth of a Communist to champion the cause of civil liberties? Indeed, the incident that a few Communists went to the extent of setting fire to the screen showing "Iron Curtain" ought to make every Communist bend his head in utter shame.

"These Communists and their fellow-travellers (like the F.S.U.) would do well to give a few lessons in dissemination of correct news about countries, to the Moscow journalists. It is still green in our memory that IZVESTIA said that Subhash Bose had organized the I. N. A. as far back as 1921. Evidently, that paper did not know Subhash from Rash Bihari! Yes, sir, you have done a great service to India and to journalism by exposing the nasty tactics of Communists and I wish

Story SO UNIQUE YET
Music SO HAUNTING
 YET CAPTIVATING !!



Chitrakala

• S T A R R I N G •
GITA BALI ★ MADHUSUDAN ACHARYA
SHARDA ★ RAMSINGH ★ S. NAZIR
 ACCOMPANIED WITH: BISMILLAKHAN & PARTY

KANTA KUMARI - PANDE - DUBE - CHARUBALA - JAMU PATEL

Screen Play	Direction	Story : Music	Songs
Prabhulal Dwivedi	Ambalal Dave	Madhusudan Acharya	Nilkanth Tiwari

For Particulars :- **NEW INDIA THEATRES**, Central Studios, Bombay 7.

every other journalist emulates your example."

BOMBAY. *C. Ranganatha Rao*

SOME DAY, PERHAPS !

"In the 'filmindia' of November '48, I read your editorial on 'Gandhi Incense and Buddha Burner' which, according to the editorial, were being sold in America. Well, herewith I send you an empty carton of the so-called 'Gandhi Dhoop No. 100' manufactured by Dhoop Traders Company, Naya Bans, Delhi, which is being sold here.

"I wonder if you will give a little space to the above in your magazine and thus draw the attention of the Nehru's Government to this scandalous business being carried on in the sacred name of the Father of our Nation. It is high time that some one puts a stop to this indignity."

(The carton has been received. Editor)

DELHI. *Niranjan Lal Gupta.*

AGREED, BUT—

"Following the 'Stop This Slander' in the July 1948 issue of 'film-india' a number of your readers have written on the same lines as you did. (See September 1948 issue.) Considering this matter from a foreigner's point of view, however, one cannot but call it 'barking up the wrong tree'.

"No amount of shouting through papers will stop foreigners from slandering India. The remedy lies in India and in the hands of the Indian film industrialists, at whose door should be placed the responsibility of this and similar other slanders.

"Foreigners desire knowledge about India. If Indians fail to produce documentaries depicting true India, foreigners will of course produce them as they think fit."

SINGAPORE. *N. Mehervan Singh.*

BUGS AND BUGS !

"With the exception of one or two, practically all the theatres in Madras have become breeding-houses for bugs. However good the picture, one cannot enjoy the show with bugs operating from below. The irony is that while the theatre fellows suck our money, the bugs also suck our blood.

"It is high time the local government stop this menace by enforcing a periodic inspection of the theatres

by competent health authorities so as to ensure healthy environments during entertainment.

"It is the least the Government can do for the tax they collect."

MADRAS 5. *K. Kondala Rao*

NO ! DON'T EXPECT

"The Government of Madras have appointed 24 members to constitute the Madras Film Censor Board for one year from December 8, 1948 while the Government of Bombay have appointed 14 members to constitute the Board for four years from

October 1, 1948. Mr. Patel, what one cannot understand is that, between two sister provinces, why should there be such variations in the constitution as well as the term of office of the Board. Are there no set rules and regulations in this regard to guide the provinces, or, if there are any, are they observed more in the breach?

"The trashes (I am sorry, pictures!) of the South, that had so far been screened, of course, after being duly censored by the Board of Madras, I regret to say, leave us in



Distributors for Bombay Presidency :—

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Jyoti Studios, Bombay 7.

West Pakistan:—

NEW EVERSHINE PICTURES, LAHORE.

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**TICKLING TEASING
TANTALIZING COMEDY**



Khidki

*Written Produced & Directed
by*
SANTOSHI



Starring
REHANA

with
**V. H. DESAI,
LEELA MISHRA,
MUMTAZ ALI,
Jawahar Kaul,
Radhakishen
and others.**

Music by
C. RAMCHANDRA

DETAILS:—

AIRVIND & ANAND

**361, Vithalbhai Patel Road,
BOMBAY, 4.**

no doubt as to the quality of work that we can expect from the Censor Board! Unlike Bombay which is fortunate in having a renowned film critic in our dear Baburao Patel, who keeps the Board as well as the Government wide awake to their duties, the Madras Government and their Board are free from any such embarrassment and have a jolly good time at the expense of the public.

"Surely, it is a criminal waste of public money and the authorities should not, in order to please a few persons, invite all and sundry to be members on the Board! The life-long services to the public of even the most staunch Congressmen can easily be nullified in no time, however unwittingly it may be done, by the Film Censor Board.

"In my opinion, the Government of Madras will do well in replacing a few members of the newly appointed Board, by persons who will be better able to do the delicate task. If this is not possible, the Board will be none the less worse for the elimination of a few chair-decorators! After all, it is quality that counts and not quantity.

"Will Mr. Reddiar, well-known for his straightforwardness and sincerity, do it?"

HYDERABAD-Dn. *A. V. Narasimhan*

ALL SEX-STARVED!

"The other day I saw Mehboob's



Recruit A. M. Rajah of 17, Bazar Street, Kasba Vellore, (N.A.D.) is 20, 5'-6", is a songster, knows Hindi, Tamil and Telugu and has acted in stage dramatics.

"Anokhi Ada" at the Novelty in Delhi. In the best of the words it is a hopeless picture. Firstly, never have we come across such a stupid fellow like Prem Adib in practical life, just strolling and singing in the street during curfew hours. Really, how foolish? And then, look at the 'first-sight love' in the picture! Never during my life time have I come across this sort of love as is shown in this picture and in a thousand others too. And finally, look at the stupid professor! If this is the mental condition of our college professors one can just imagine the plight of the students. Nothing better can be expected from the students with such an incentive. Do we really expect our professors to behave in this manner?"

MEERUT.

K. G. Mathur.

THANKS!

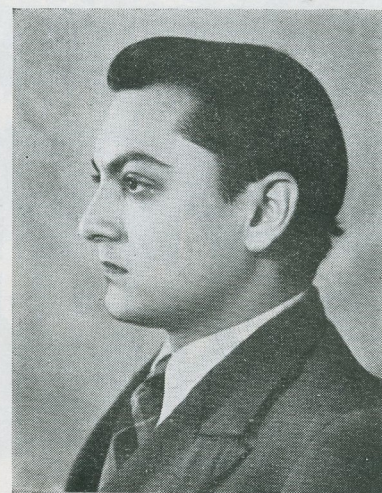
"On 21st October '48 I had gone to see "Pyar ki Jeet" at the "Globe"



Recruit Tej Narain, of 22/113, Fealkhana, Kanpur, is 20, knows singing, swimming and riding and speaks Hindi

which is controlled by Keki Modi. After the show it started pouring heavily and the unfortunate spectators were forced to wait in the theatre's verandah.

"The Assistant Manager of this theatre, who is just like a Negro in colour, ordered everybody to quit the verandah saying loudly that they paid money only to see the picture and not to stand on the verandah.



Recruit Alvi, (Mohomed Hussein) c/o Express Block, Mustafa Building, Sir P. M. Road, Bombay is 19, sings well and has played some minor roles already.

Of course his words fell on deaf ears. After few minutes, in anger, he pushed the spectators one by one outside the verandah though the rain was still pouring heavily. His behaviour was rude that one from the crowd gave him a light slap and the man was not to be seen after this incident. Of course the people left the verandah only after the rain had stopped."

POONA 4.

T. A. Ramanathan.

OPTIMIST

"In Madras it has become common for us, picture-going public, to stand in queues for hours to get a ticket for any class, except those for which advance booking is permitted at the cinema theatres. At times, we stand in scorching sun and drizzling rain and the management of the theatres does not appear to appreciate our inconveniences in the least.

"We have every right to expect some sort of amenities like cheap seating accommodation and over head shelters, wherever such arrangements are possible, while we wait for the issuing of tickets, from these people who make a lot of money out of our patronage."

AVADI. *G. V. Rajeswara Rao.*

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Lyrics by

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CALCUTTA.



PICTURES IN - MAKING -



HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu is rapidly progressing with the shooting of "Sawan Aya Re", his maiden production under the banner of this new concern. Having completed the outdoor scenes in Naini Tal, he is now busy with the indoor scenes. With Kishore Sahu, the picture features Romola in the leading role and David leads the support consisting of Ramesh Gupta, Sofia, Mohana and Gulab.

THE SCREENS (Bombay)

The Hindi version of Gemini Studios' (Madras) "Chandralekha" which is reported to have been a record success in Tamil has been acquired for distribution by this enterprising firm of distributors. The dialogue and songs for the Hindi version were written by Pandit Indra. Aga Jani Kashmiri and Bharat Vyas. It is expected to be released shortly at Bombay.

NATIONAL THEATRES (Bombay)

Their maiden social, "Hal Chal" starring Nargis, Sitara, Yaqub, Nasir and Dilip Kumar, and produced by K. Asif is fast progressing under the direction of S. K. Ojha at the Famous Cine Studios. Distribution rights for Bombay, Bengal, Sind and Western Pakistan have been acquired by various leading firms of the provinces. The musical score of the picture comes from Sajjad.

VARIETY PICTURES (Bombay)

Their maiden social, "Ladli" produced by Ashalata Biswas and directed by J. P. Advani is now in the editing room. It stars Sulochana Chatterji and Jairaj with David, Kuldip and Randhir. Anil Biswas gave the music. Their next, "La Jawab" is expected to go to the sets shortly.

FILMISTAN LTD. (Bombay)

"Nadiya-ke-Par", produced and directed by Kishore Sahu is running at the Roxy, Bombay, while "Sanwariya" and "Actress" are scheduled for release at the Roxy and the Novelty

respectively. Three pictures, now under production, namely "Samadhi" directed by Ramesh Saigal, "Shabnam" directed by Bibhuti Mitra and "Sargam" directed by Santoshi are making rapid progress at the Goregaon Studios.

GREAT INDIA PICTURES (Bombay)

The shooting of their second picture called "Bikhre Moti" starring Jayant, Munawar Sultana, Kamini Kaushal, Jeevan and Nigar will start shortly under the direction of M. Yusuf.

DINKAR PICTURES (Bombay)

"Rup Sundari", the maiden social of this new production concern, produced by Jamu Patel and featuring himself with Umakant, Sharada, Babu Raje, Charubala etc. is now ready for release.

RAVINDRA ART PRODUCTIONS

(Bombay)

"Chand Sitare" their maiden picture, has just been completed. Produced by Premnath and directed by Ishwarchandra Kapoor, who also



Mr. Chuni Lall, Managing Director of Filmistan Ltd., contributed Rs. 5000/- to the Cyclone Relief Fund on behalf of his firm.

wrote the story and screenplay, it features Jeevan, Manorama, Rajan Haksar etc. and is awaiting release in Bombay through Fairyland Motion Pictures, a new firm of film distributors.

MADHUKAR PICTURES (Bombay)

"Bazar", their maiden production, starring Nigar, Shyam, Gope and Yakub is now awaiting release. Qamar Jalalabadi has written the dialogue and songs for it while Shyam Sunder, Husnalal and Bhagat Ram are responsible for the music. Director K. Amarnath is now busy selecting the cast for their next picture "Mehrbani".

SANSAR MOVIE TONE (Bombay)

The 'Muhurt' ceremony of their first picture to be produced by L. Shankar and directed by Kul Bhushan, was performed at the M & T Studios by Shriyut Jai Prakash Narayan and the shooting is now progressing rapidly. It stars Murtag Shanti and Sapru with Ranjit Kumari, Prem Kant, Cuckoo, Bikram Kapoor etc.

OMAR KHAIYAM FILMS LTD.

(Bombay)

Their production No. 2, entitled "Dada", starring Begum Para, Sheikh Mukhtar, Maya Banerji, Cuckoo, Pratima Devi and Munawar Sultana and Shyam is nearing completion under the direction of Harish. Its story comes from the pen of Sultan Siddiqi.

RATAN PICTURES (Bombay)

Director M. Sadiq is busy shooting "Char Din" starring Suraiya and Shyam with Jayant, Badri Prasad, Cuckoo and Om Prakash in the support. It is reported to be a comedy for which Shakil Badayuni composed the lyrics and Shyam Sundar gave the music.

JAGAT PICTURES (Bombay)

Their maiden picture "Veena" is now running at the local Lamington Talkies. The title of their next picture has been changed from "Titanian" to "Sunhere Din" and stars

Rehana, Raj Kapoor and Nigar with Roop Kamal, Haroon, Mohana etc. It is being directed by Satish Nigam. Madhok composed the lyrics for the picture and Jnan Dutt is directing the music.

NEW INDIA THEATRES (Bombay)

This new concern, started by Madhusudan Acharya has launched the production of its first picture "Kinara", written by Madhusudan Acharya and directed by Ambalal Dave from the screenplay by Prabhulal Dwivedi. Vishwanath Pande has written the dialogue and Nilkanth Tiwari composed the lyrics, for which Acharya himself is giving the music. The cast includes Gita Bali, Madhusudan Acharya, Sharda, etc. A special feature of the picture is the Shehnai music by Bismillah Khan, who is also playing a small role in the picture.

FAIRYLAND MOTION PICTURES (Bombay)

This new distributing concern recently floated by Mr. Karamchand, has secured Paristan Pictures' "Heer Ranjha", produced by Wali, Ravindra Art Productions' "Chand Sitare" and Punjab Film Corporation's "Putli", written and directed by Wali in which Mumtaz Shanti and Yakub play the leading roles.

HIMALAYA PICTURES (Bombay)

Producers Shamsher Rana and Gopalsingh Nepali and director Jagdish Pant are shortly starting the shooting of their maiden picture "Nazrana" of which the songs have been already recorded with C. Ramchandra's music. Four well-known artistes have already been signed for the prominent roles of the picture.

ALLIED ART PRODUCTIONS (Bombay)

"Gajre", their maiden picture is awaiting release while "Laheren", the next one, starring Suraiya is progressing quickly under the direction of cameraman R. D. Mathur and "Har Singhar" to be directed by Mahesh Kaul is shortly expected to go to the sets.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

"Meri Kahani", their maiden social, starring Munawar Sultana and Surendra in the leading roles is now awaiting early release. It has been produced by Sharaf and directed and photographed by Keki Mistry.

AKASH CHITRA (Bombay)

"Lal Dupatta", their maiden picture is running at the local Royal Opera House, while producer-director K. B. Lal has begun work on the next one "Angraie" and is selecting the cast for the third picture "Desh Drohi".

HALDIA NANDA PRODUCTIONS (Bombay)

Producer R. B. Haldia and director J. K. Nanda have made good progress with their maiden picture, named "Singhar", starring Suraiya, Madhubala, Jairaj and Durga Khote. Madhok, Shahil B. and Nakshab have composed lyrics for the picture which is being produced at the Shree Sound Studios.

KULDIP PICTURES LTD. (Bombay)

Having completed their maiden social, "Chunariya", they are now busy with two more productions, "Naach", in Hindi, to be directed by Ravin Dave with Suraiya, Wasti and Manorama in leading roles and "Lachhi" in Punjabi to be produced by L. R. Bhakhri, with Wasti, Manorama, Sofia, Majnu and Cuckoo playing the prominent roles.

ROOPKALA NIKETAN (Calcutta)

Producer Nand Lal Jalan is producing under the banner of this concern a picture dealing with India's fight for freedom, entitled "Bapune-

kaha-Tha" under the direction of K. K. Varma, starring Mira Misra, Shutindhra, Pritidhara, Paresh Banerji and Pahari Sanyal.

NEW BOMBAY THEATRES (Bombay)

Producer-director R. D. Preenja has done a good bit with his second picture "Tara" starring Nayan Tara with Kuldeep, Majnu, Jawahar Kaul, Amir Banoo and Mohana. The lyrics are written by Santoshi and the music is directed by Vinod.

SHREE RANJIT MOVIE TONE CO. (Bombay)

Their latest mythological, "Jai Hanuman" has become popular at several stations. "Bhul Bhulaiya", a musical comedy directed by Taimur Behramshaw and another untitled picture directed by Prahlad Dutt are nearing completion at the studio.

PUNJAB FILM CORPORATION (Bombay)

Their new social, "Putli", produced and directed by Wali Saheb from a screenplay by Khanan Zaman, and starring Mumtaz Shanti, Pran, Husnabanu, Shree Nath and Yaqub is expected to be ready for release soon. Another picture, also produced and directed by Wali Saheb under the banner of the Paristan Pictures is "Beewee" starring Veena and Al Nasir.



Hafeez Jahan makes her debut in "Sanwariya", a social story of Filmistan Ltd.

Charming Rehana Exceeds Herself

IN

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Pictures



TRAGIC ROLE IN MUSLIM SOCIAL

With
**KUSUM
CHAND
SHEELA**
(NEW FIND)

PARDA

Directed by **SOORMA**

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